ŞTEFAN VLĂDUŢESCU

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Neutrosophy, paradoxism and communication

SITECH

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(COORDINATORS)

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This book is homage to Professor Florentin Smarandache, at the 60 years of age.

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Chapter 1. Inexpugnable logics, the possible of the impossible, a life story!

Mirela Teodorescu

Abstract

There are people for whom are too few things they do not know how to do, to approach them, to understand them. There are people who is enough to look at them because they understood the significance in your eyes, are people for whom you have not finished the uttered sentence and they are given the solution, there are ... people!

Smarandache is a complete scientist, approaching at the highest intellectual level the sciences such as logics, mathematics, physics, astronomy, their branches and divisions, everything meaning movement, structures in space and time, all our universe and because his eidetic and noetic further comprises he reached multiverse structures (parallel universes). An unknown world that professor Smarandache brings it closer through the eyes of the mind, a desire and love of research so great that yearly, he reveals us other findings and demonstrate that as Einstein made the discoveries because he is curious, and in the same time, he shows us that any limits can be overcome because the spirit is always ahead of the matter.

Keywords: paradoxism; neutrosophy; non-euclidian geometry; superluminal speed;

1. Introduction

Applying the Platonic phrase access to the Academy - *"Let no-one ignorant of geometry enter here!",* professor F. Smarandache would has a central place, being an outstanding philosopher, esthetician, mathematician, physicist, poet, writer, journalist, even initiator of a literature trend, called Paradoxism. Based on the contrary assertion of paradox, of the logic states of false and true was born a new theory of Neutrosophy that hovers

over all human sciences, analyzing, interpreting, justifying and elucidating the uncertainty, neutrality, difficulty instability.

There is no area that was not addressed by him because his nature is always looking for new paradoxes, seek for settlement, awaiting an approach, an axiomatization. Synergistic, exemplary modesty, magnificent propensity, exceptional intuition, perseverance, tenacity, intelligence are found and complement each other to launch a new idea, a new research, a new discovery, a new invention.

The Romanians have a great poet, Eminescu, whom was dedicated a poem by another great poet, Marin Sorescu, which says: "There was only a fine country / On the shore of a sea, / Where the waves tie white knots / In the uncombed beard of a king- / Like waters, like flowing trees / In which the moon had its round nest. / And more particularly there were some simple people / Whose names were: Mircea the Old, Stephen the Great, / Or plainer still: shepherds and ploughmen, / Who-of an evening, around the fire- / Enjoyed reciting poems: "The Little Ewe-Lamb" and "Hyperion" and "The Third Epistle"... And since all of these / Had to have a name, / One name alone, / They were named Eminescu", as well we could say that: paradoxism, love for science, Neutrosophy, superluminal speed, non-Euclidean geometries, dialetheist logics, parallel universes, multi-space, time, number theory, topology, special mathematics, artificial intelligence, a great desire to comprehend all that cannot be comprehended, the escape beyond reality, a great love of nation and country, all of them joined, should be named Florentin Smarandache.

Oltenia region, the origin of scientist, where is rooted, is one rich in personalities, Brâncuşi, Sorescu, Gogu Constantinescu, Titulescu, Constantin Radulescu Motru, Petrache Poenaru, Ion Maiorescu but also from other areas, such as Noica, Emil Cioran, Petre Tutea, Solomon Marcus, Grigore Moisil ... and many others have opened desire and courage to cognition, research, solve and resolve contradictions. A full of unexpected destiny of which always occurs a new essence, refined and ravishing for the scientific world, to this world, real, because professor Smarandache researches and writes not only for present but for the future, not only for this world, but also for parallel other.

2. Development

Professor Florentin Smarandache was born in Bălceşti, Jud. Valcea, Romania, he attended primary school in Balcesti, the high school in Craiova and Ramnicu Valcea, graduated the Faculty of Mathematics and Informatics University of Craiova - Romania, valedictorian. He started to work as a programmer, during 1982-1984, then is cooperating teacher in Morocco, teaching mathematics in French (Lycée Sidi El Hassan Lyoussi of Sefrou). Returning home, he continued educational activity; teacher at Nicolae Balcescu Colledge of Craiova (1984-1985). In 1986 he cannot get a visa to leave the country to attend the International Congress of Mathematicians at the University of Berkeley (California) and attend hunger strike; he published a letter of protest in Notices of the American Mathematical Society (Providence, RI) requiring the free circulation of scientists; of his fate is interested Dr. Olof G. Tandberg, secretary of the Academy of Sciences in Stockholm, who called him from Bucharest. In period 1986-1988, Dolj County School Inspectorate no longer grant a job for political reasons, he was forced to survive from teaching in private mathematics lessons. In autumn of 1988 hardly get a tourist passport to Bulgaria. From here he passed to Turkey, where he asked political asylum. It is held in political refugee camps in Istanbul and Ankara (1988-1990).

He emigrates to the United States in 1990, where he worked as a software engineer at Honeywell Corporation in Phoenix (Arizona), specializing in computers (1990-1995); adjunct professor of mathematics at Pima Community College in Tucson (1995-1997); from 1997 is assistant professor of mathematics at the University of New Mexico (Gallup), is an associate professor in 2003 and professor in 2008. Got a PhD in mathematics (Number Theory) at the State University of Chisinau (1995-1997).

In the United States attends training studies in mathematics, computer science, and education at Arizona State University (Tempe) (1991), Pima Community College (Tucson) (1995), University of Phoenix (Tucson) (1996); he obtains a Master's Degree in Computer Science; postdoctoral studies at New Mexico State University (Las Cruces) (1998), University of New Mexico (1998, 1999), National Science Foundation (Chautauqua Program, University of Texas, Austin) (1999), and Los Alamos National Laboratory (Educational Networking Support Program) (Gallup) (1999).

Postdoctoral research at Okayama University of Science (Japan) from 12 December 2013 to 12 January 2014; Guangdong University of Technology (Guangzhou, China), May 19-August 14, 2012; the ENSIETA (National Superior School of Engineers), Brest, France, 15 May to 22 July 2010; and two months, June-July 2009, the Air Force Research Laboratory in Rome, NY, USA (under the State University of New York Institute of Technology).

3. Researching domains

3.1. Mathematics

What is the mathematics of the 21st century? - is wondering professor Linfan Mao. "The mathematics of the 21st century is the combinatorization with its generalization for classical mathematics, also the result for mathematics consistency with the scientific research in the 21st century. In the mathematics of 21st century, we can encounter some incorrect conclusions in classical mathematics maybe true in this time, and even a claim with its non-claim are true simultaneously in a new mathematical system" asserts Linfan Mao: Mathematics of 21st Century–A Collection of Selected Papers.

"The mathematics of 21st century aroused by theoretical physics Smarandache multi-space theory" asserts Linfan Mao, "is a paper for introducing the background, approaches and results appeared in mathematics of the 21st century, such as those of Big Bang in cosmological physics, Smarandache multi-spaces, Smarandache geometries, maps, map geometries and pseudo-metric space geometries, also includes discussion for some open problems in theoretical physics" (Linfan Mao, 2006).

Definition: A Smarandache Geometry is a geometry which has at least one smarandachely denied axiom.

"An axiom is said smarandachely denied if in the same space the axiom behaves differently (i.e., validated and invalided; or only invalidated but in at least two distinct ways). Therefore, we say that an axiom is partially negated, or there is a degree of negation of an axiom" according Smarandache's theory (Linfan Mao,2011).

Thus, as a particular case, Euclidean, Lobachevsky-Bolyai-Gauss, and Riemannian geometries may be united altogether, in the same space, by some Smarandache geometries. These last geometries

can be partially Euclidean and partially Non-Euclidean. It seems that Smarandache Geometries are connected with the Theory of Relativity (because they include the Riemannian geometry in a subspace) and with the Parallel Universes.

The most important contribution of Smarandache geometries was the introduction of the degree of negation of an axiom (and more general the degree of negation of a theorem, lemma, scientific or humanistic proposition) which works somehow like the negation in fuzzy logic (with a degree of truth, and a degree of falsehood) or more general like the negation in neutrosophic logic (with a degree of truth, a degree of falsehood, and a degree of neutrality (neither true nor false, but unknown, ambiguous, indeterminate) [not only Enclid's geometrical axioms, but any scientific or humanistic proposition in any field] or partial negation of an axiom (and, in general, partial negation of a scientific or humanistic proposition in any field). (Linfan, Mao, 2006)

These geometries connect many geometrical spaces with different structures into a heterogeneous multispace with multistructure.

In particular, a Smarandache geometry is such a geometry in which there is at least one Smarandachely denied rule, and a Smarandache manifold (M;A) is an n-dimensional manifold M that supports a Smarandache geometry. In a Smarandache geometry, the points, lines, planes, spaces, triangles, ... are respectively called *s-points*, *s-lines*, *s-planes*, *s-spaces*, *s-triangles*, ... in order to distinguish them from those in classical geometry.

Howard Iseri constructed the Smarandache 2-manifolds by using equilateral triangular disks on Euclidean plane R^2. Such manifold came true by paper models in R^3 for elliptic, Euclidean and hyperbolic cases. It should be noted that a more general Smarandache *n*-manifold, i.e. *combinatorial manifold* and a differential theory on such manifold were constructed by Linfan Mao (Iseri, 2006).

Nearly all geometries, such as pseudo-manifold geometries, Finsler geometry, combinatorial Finsler geometries, Riemann geometry, combinatorial Riemannian geometries, Weyl geometry, Kähler geometry are particular cases of Smarandache

geometries.[Dr. Linfan Mao, Chinese Academy of Sciences, Beijing, P. R. China, 2005-2011]

Multi-space unifies science (and other) fields; actually the whole universe is a multi-space. Our reality is so obviously formed by a union of many different spaces (i.e. a multi-space, www.gallup.unm.edu/~ smarandache/TRANSDIS.TXT).

Unfortunately there is not much theory behind "multi-space" (only some research done about Smarandache Geometries, that are a particular type of multi-space formed as unions of geometrical spaces). So, we can unite nano-scale space with our world scale and with cosmic scale, or we can unify the unorganic nanoscale with organic nanoscale, and so on. The domain is open to develop a multi-space theory! (Smarandache, Christianto, Fu Yuhua, Khrapko, Hutchison, 2006)

Since 2002, together with Dr. Jean Dezert from Office National de Recherches Aeronautiques in Paris, worked in information fusion and generalized the Dempster-Shafer Theory to a new theory of plausible and paradoxist fusion (Dezert-Smarandache Theory): http://fs.gallup.unm.edu/ DSmT.htm. In 2004 he designed an algorithm for the Unification of Fusion Theories and rules (UFT) used in bioinformatics, robotics, military.

3.2. Physics

In a similar way as passing from Euclidean Geometry to Non-Euclidean Geometry, we can pass from Subluminal Physics to Superluminal Physics, and further to Instantaneous Physics (instantaneous traveling). In the lights of two consecutive successful CERN (European Organization for Nuclear Research) experiments with superluminal particles in the fall of 2011, we believe these two new fields of research should begin developing, asserts professor Smarandache (Smarandache, 2014).

A physical law has a form in Newtonian physics, another form in the Relativity Theory, and different form at Superluminal theory, or at Instantaneous (infinite) speeds –according to the S-Denying Theory spectrum."First, explains professor Smarandache, we extend physical laws and formulas to super-luminal traveling and to instantaneous traveling. Afterwards, we should extend existing classical physical theories from subluminal to superluminal and

instantaneous traveling" (Smarandache, 2014)... "And lately we need to find a general theory that unites all theories at law speeds, relativistic speeds, superluminal speeds, and instantaneous speeds, as in the S-Multispace Theory" (Smarandache, 2014).

The Special Relativity was universally accepted. Nevertheless, the postulate of the constancy of the velocity of light got continuously challenged since its establishment from both theories and experiments, and it is confronted with a series of serious difficulties. "Today, while we affirm and praise the great triumphs achieved by the Relativity Theory, we should work harder to establish a more scientific theory as far as the Relativity Theory is concerned", it is the conclusion of the paper Review of the Constancy of the Velocity of Light from Innate Character of Lorentz "Local time", by KAIZHE GUO and CHONGWU GUO

Based on the relativity effect formula presented by Professor Lu Jiahong in 1984, and through the analysis of related experiment and theory, the paper Principle of Field Potential and FTL Phenomenon by researchers CHEN JIANGUO and DONG JINGFENG proposes the new conclusion that "the speed of light may be the result of non-linear superimposition". This superimposition rule is based on the "Principle of field potential". The researchers avow, for the reason of nonlinear superimposition of light velocity, that the faster-than-light (FTL) phenomenon is possible. In another paper, Superluminal and Instantaneous Phenomenon, MI HAIJIANG states that the velocity cannot exceed the (maximum) speed of light, and that the speed of light itself is not at fixed speed. "The movement of the light has a period of 'excitement'; in three-dimensional space, it has a 'walking period'. High-frequency photons 'speed' slowly, Neutrinos 'frequency' is relatively small, so it 'speeds' faster", the author utters.

"The invariability of light velocity is a quantitative effect caused by the change of space-time standards", states CHANGWEI HU in the paper The Superluminal breaks out the Theory of Relativity's Application. Where the light velocity is slower, a ruler becomes shorter, and a clock runs more slowly. The invariability of light velocity is conditional, and it is established only in the stationary frame of reference. The light is an ether (the physical vacuum) wave; its velocity is different where the ether density is different; the light velocity could be surpassed in the ether, the same

way as the super-sound in atmosphere. The delay of radar echo shows that the gravitational field can affect light velocity, and the electric or magnetic field is more likely to affect light velocity, explains the author [Proceedings of the First International Conference on Superluminal Physics & Instantaneous Physics as New Fields of Research editor Fl. Smarandache. Education Publisher Columbus, Ohio2014]

In order to make the distinction between "clock" and "time", professor Smarandache suggested a *first experiment* with different clock types for the GPS clocks, for proving that the resulted dilation and contraction factors are different from those obtained with the cesium atomic clock; and a *second experiment* with different medium compositions for proving that different degrees of redshifts/blushifts and different degrees of medium lensing would result (Smarandache, Fu Yuhua, Zhao Fengjuan, 2013).

In physics, professor Smarandache also, founds a series of paradoxes (see the quantum smarandache paradoxes), and considered the possibility of a third form of matter, called unmatter, which is a combination of matter and antimatter , presented at Caltech (American Physical Society Annual Meeting, 2010) and Institute of Atomic Physics (Magurele, Romania , 2011). "Unmatter can combine with matter and/or antimatter and the result may be any of these three. Some unmatter could be in the strong force, hence part of hadrons. Could we find signatures of unmatter in hadrons?" (Smarandache, Christianto, 2008)

In the model of unmatter we may conceive at ungravity, unforce, un-energy, etc. Ungravity would be a mixture between gravity and antigravity (for example attracting and rejecting simultaneously or alternatively; or a magnet which changes the + and - poles frequently). Unforce. We may consider positive force (in the direction we want), and negative force (repulsive, opposed to the previous). There could be a combination of both positive and negative forces in the same time, or alternating positive and negative, etc. Unenergy would similarly be a combination between positive and negative energies (as the alternating current (a.c.), which periodically reverses its direction in a circuit and whose frequency, f, is independent of the circuit's constants). Would it be possible to construct an alternating energy generator? In conclusion: According

to the Universal Dialectic, unity is manifests in duality and the duality in unity. “Thus, Unmatter (unity) is experienced as duality (matter vs. antimatter). Ungravity (unity) as duality (gravity vs. anti-gravity). Unenergy (unity) as duality (positive energy vs. negative energy) and thus also...between duality of being (existence) vs. nothingness (antiexistence) must be "unexistence" (or pure unity).” (R. Davic, 2005, Smarandache, 2005)

3.3. Neutrosophy

In philosophy, professor Smarandache introduced the concept of 'neutrosophy', as a generalization of Hegel's dialectic, which is the basis of his researches in mathematics and economics, as well as 'neutrosophic logic', 'neutrosophic set', 'neutrosophic probability', 'neutrosophic statistics'.

He generalized the fuzzy, intuitive, paraconsistent, multi-valent, dialetheist logics to the 'neutrosophic logic' (also in the Denis Howe's Dictionary of Computing, England) and, similarly, he generalized the fuzzy set to the 'neutrosophic set' (and its derivatives: 'paraconsistent set', 'intuitionistic set', 'dialethist set', 'paradoxist set', 'tautological set') [http://fs.gallup.unm.edu/ebook-Neutrosophics4 .pdf]. He generalized it to Refined Neutrosophic Logic, where T can be split into subcomponents $T_1, T_2, ..., T_p$, and I into $I_1, I_2, ..., I_r$, and F into $F_1, F_2, ...,F_s$, where $p+r+s = n \geq 1$. Even more: T, I, and/or F (or any of their subcomponents T_j, I_k, and/or F_l) could be countable or uncountable infinite sets (Smarandache, 2005).

Also, he proposed an extension of the classical probability and the imprecise probability to the 'neutrosophic probability', that he defined as a tridimensional vector whose components are real subsets of the non-standard interval]-0, 1+[, introduced the neutrosophic measure and neutrosophic integral [http://fs.gallup.unm.edu/NeutrosophicMeasureIntegralProbability.pdf], and also extended the classical statistics to neutrosophic statistics [http://fs.gallup.unm.edu/NeutrosophicStatistics.pdf].

Neutrosophy, arose in 1995, it is a generalization of dialectics in philosophy, and takes into consideration not only an entity <A> and its opposite <antiA> as dialectics does, but also the neutralities <neutA> in between. Neutrosophy combines all these three <A>, <antiA>, and <neutA> together. Neutrosophy is a metaphilosophy. Neutrosophic logic,

neutrosophic set, and neutrosophic probability have, behind the classical values of truth and falsehood, a third component called indeterminacy (or neutrality, which is neither true nor false, or is both true and false simultaneously — again a combination of opposites: true and false in indeterminacy). Neutrosophy and its derivatives are generalizations of the paradoxism, which is avanguard in literature, arts, andscience, based on finding common things to opposite ideas (i.e. combination of contradictory fields**) (**Smarandache, 2005**).**

3.4. Literature

Professor Florentin Smarandache is also an excellent writer, paradoxism the invented literature current, originally, cultivated and promoted by him. It's the literature kind, in which he expressed in the totalitarian period spent in communist Romania, in order to convey his thoughts, ideas, struggles. If in science he has researched laws, theories, concepts, invented new ones, added many existing ones, in art, as in science he studied and revealed the special places of nature seen through the paradoxist Smarandacheview offering new valences to the world, issues, facets, ideas. Smarandache profesor's propensity and energy are increasing, ideas come in avalanche and cover the entire forms of expression plateau.

Publications: Since 1970 began working on the school magazine. "Aspirations", and to other Romanian and foreign periodicals (about 50 scientific and 100 literary). He translated some of him works in French and English, others have been translated into Spanish, Portuguese, Italian, Esperanto, Russian, Serbian, Japanese, and Arabic. Collaborations with poems and plays in 42 anthologies Romanian, French, Italian, American, Indian, and Korean.

Prolific author, coauthor, editor, and co-editor most of 180 books by forty publishers (including academic and technical publishers, publishing scientific and artistic work, such as Springer Verlag, Pima College Press, Moorhead State University, University of Chisinau , ZayuPress, Haiku, etc.) in ten countries and in several languages, and over 200 articles and notes (some of them can be loaded from sites at LANL / Cornell University and CERN http://arXiv.org/find and CERN) in mathematics (number theory, non-Euclidean geometry, logics), physics, philosophy, literature (poetry, tales, short stories, a novel, plays, essays, translations, interviews), rebus (squares, puzzles-) and art

(drawings experiments, paintings, collages, photographs, computer art) in Romanian, French and English, including: formulas for spirit (editorial starting, in 1981, under the pseudonym Ovidiu Florentin); Le sens du nonsense, Problemes avec et sans ... problemes !, Fes, Morocco (1983); Antichambres / Antipoésies / Bizarreries, Caen, France (1989); NonPoems (avant-garde poems), Phoenix (1990); Only Problems, Not Solutions !, Chicago (1991); LE PARADOXISME: un Nouveau Mouvement Littéraire, Bergerac, France (1992); Dark Snow, Phoenix (1992); NonNovel, Craiova (1993); MetaHistory (theatrical trilogy), Bucharest (1993), which was translated into English under the title "A Trilogy in pARadOXisM: avant-garde political dramas" (ZayuPress 2004); Adventures with Pacala (theater for children), Run away ... / camp log, Bucharest (1994); Collected Papers, Vol. I, II, III, Bucharest, Chisinau, Oradea (1996, 1997, 2000); Defected Writings (short stories), Craiova (1997); Paradoxist Distichs, Affinity (translations) Norresundby, Denmark (1998); Ask me, to ask you! (interviews), Targoviste (1999); Outer-Art (album art), Songs of Slum, in seven languages (poems), Oradea, 2000; A Unifying Field in Logics. / Neutrosophy. Neutrosophic Probability, Neutrosophic Set, Neutrosophic Logic and, Rehoboth, USA (2000). He edited, among others: Second International Anthology on Paradoxism (including 100 writers in the world), and Third International Anthology on Paradoxism (paradoxist distichs from 40 poets in the world), Oradea (2000), "Extensica. Fotojurnalul instantaneu din Canton" (Oradea, CJCPCT, 2012), „Pura vida (fotojurnal instantaneu)", (Craiova, Editura Sitech, 2012), „În Vestul Nesălbatic" (Craiova, Editura Sitech, 2013), „Cine râde la urmă e mai încet la minte" (Oradea, Editura Duran's, 2013), "Frate cu meridianele si paralele" (Bruxelles – Oradea, Ed. Ad.Sumus, 2014).

The vanguard current founded by Professor Florentin Smarandache, called paradoxism, has emerged as a protest against totalitarianism, and has many followers in the world. It consists of using excessive creation of contradictions, antitheses, antinomies, oxymoron, paradoxes. He introduced 'paradoxist distich, 'tautological distich', 'dual distich'. Literary experiments were also performed in drama The Animals Country, where there is no dialogue, and in a upside reversed world the scenes are permuted giving birth to a billion of billion different performances! His performances were played in Romania (Theatre I.D. Sarbu from Petrosani, Thespis

Theatre from Timisoara), in Germany (Karlsruhe), and Morocco (Casablanca, where The Animals Country won a Special Award of International Jury): [http://fs.gallup.unm.edu/a/Paradoxism.htm].

4. Conclusions

As the butterfly effect can influence the planet ("If a butterfly beating its wings in Brazil, it will trigger a typhoon in Texas" - E. Lorentz), as well, Professor Smarandache's findings can cause vibration at the Universe scale, and multi-verse scale, because Professor Smarandache is a traveler in time and space. Progress and development in our knowledge of the structure, form and function of the Universe, in the true sense of the word, its beauty and power, and its timeless presence and mystery, before which even the greatest intellect is awed and humbled, can spring forth only from an unshackled mind combined with a willingness to imagine beyond the boundaries imposed by that ossified authority by which science inevitably becomes, as history teaches us, barren and decrepit (Smarandache, Christianto, Fu Yuhua, R. Khrapko, Hutchison, 2006). "Revealing the secrets of Nature, so that we truly see "the sunlit plains extended, and at night the wondrous glory of the everlasting stars'"(A. B. (Banjo) Patterson's 'Clancy of the Overflow'), requires far more than mere technical ability and mechanical dexterity learnt form books and consensus. The dustbin of scientific history is replete with discredited consensus and the grand reputations of erudite reactionaries. Only by boldly asking questions, fearlessly, despite opposition, and searching for answers where most have not looked for want of courage and independence of thought, can one hope to discover for one's self. From nothing else can creativity blossom and grow, and without which the garden of science can only aspire to an overpopulation of weeds, states Stephen J. Crothers, Queensland, Australia in Progress in Physics Journal, http://www.ptep-online.com, (Smarandache, Christianto, Fu Yuhua, R. Khrapko, Hutchison, 2006).

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Chapter 2. Communication and neutrosophic reinterpretation

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Abstract

The study focuses on revealing the predominantly neutrosophic character of any communication and aesthetic interpretation. (Neutrosophy, a theory grounded by Florentin Smarandache, is a coherent thinking of neutralities; different from G. W. F. Hegel, neutrality is the rule, the contradiction is the exception; the universe is not a place of contradictions, but one of neutralities; the material and significant-symbolic universe consists predominantly of neutrality relationships). Any communication is accompanied by interpretation; sharply, aesthetic communication, by its strong ambiguous character, forces the interpretation. Since, due to comprehension, description and explanation, the interpretation manages contradictions, understanding conflicts and roughness of reading, aesthetic interpretation is revealed as a deeply neutrosophic interpretation.

Communication and aesthetic interpretation prevalently manage neutralities but contradictions.

1. Introduction

There is a demon that revives communication whenever it seems to get tired. It is the same demon that triggers the production process. It is the Platonic demon dialogically invoked in Socrates' speech. Subsequently, the demon appears in Charles Baudelaire's poetics. Well, this demon is installed at the beginning of the millennium on the horizon of hermeneutics. A restless demon pushes us to understand increasingly more. It makes the spirit of questioning extend its claims against its comprehension limits.

The man wants to understand everything. When something remains incomprehensible, he tries to understand the

incomprehensible. This attempt could be part of an implacable destiny of comprehensiveness. “But our purpose in this world is to seek to understand even the incomprehensible” (E. Simon, 1998, p. 215). Ambition comes from an unbearable helplessness. In addition, it folds on the inner propensity towards comprehension. The spirit is built by understanding the universe. For this purpose, it does not allocate any surplus of energy. It is not exhausted and does not bother to look like this. It is its way of being: knowledge is its way of being. Heidegger gave an affirmative answer to the question whether understanding is the way of being of the human being every time we are ourselves. This thesis of the Dasein - understanding opposes the inaugural Aristotelian thesis of human being - knowledge. Stagira begins his Meta-physics:”Everyone has the desire to know”.
Therefore, the main propensity of historical being is knowledge that leads to comprehension as an incipient. Knowledge presides comprehension. The existential impulse cogitatively draws the inclusion perspective. Once caught as occurrence, comprehension creates a new ideal that becomes a means. Knowledge does not defeat comprehesion, but raises the possibility of doing it without the benefit of it. Knowledge could be defeated only by its own excesses. Everything falls into excess. Boileau showed “to excel in your art means to get out of it”. Art and artless knowledge can slip into excess: the former into the empty rhetoric, the latter in doubt, amphibole and paralogism. Maybe knowledge does not have surplus, so the excess could not have consequences. What is surplus is not always harmful, but signs that knowledge falls in excess are there: it falls at least in some respects. When knowledge builds false premise, the excess enters the conclusions.

2. The neutrosophic search of message

Science of interpretation, hermeneutics has a dimension that wraps itself in imposture. To get the message away, hermeneutics must be based on speech. Unfortunately or fortunately, the speech is a product and a meeting (Mihnea Costoiu, Plesu, Arsene, Alesincu & Iancu, 2009; Costoiu, Adamescu, Svasta, Nicola, Pleşu, Iancu,... & Tălpuş, 2010). The message represents the meeting. Not everything that is met has visibility, too. The elements come together, they are

not seen. The interpretational consciousness makes the comprehension and knowledge games. The unbalancing accents draw ideas through which substance elements are expelled from the interpretational process.

It is well- known the situation created by New Criticism, both as a set of common options and individual choices of its generic members. First, Roland Barthes, by his interpretations, brought the matter of author into debate. Caught in the challenge of radicality abandoning the authorial, Picard expressed himself as an obsolete spirit. Through his intervention, defending the interpretation as an explanation of the work by the author's intentions and influences of the authorial context, Picard led the lansonism to rejection. In the battle with the intransigent retrogradism that seemed to impede the normal development of the theory of interpretation, Roland Barthes writes in 1968 an article of a hardness over the accuracy of hermeneutical reality: "La mort de l' auteur". The battle against the author's debilitation or elimination is led not by oneself. Michel Foucault joins Barthes who, on another road than the structuralist one, reaches the battlefield, fighting back psychoanalytically. He does not only question the essence of the author, but, what is more, he tendentiously questions the authenticity of the author who must be usurped. In the article "Qu'est -ce qu'un auteur?" (Foucault, 1969), M. Foucault destroys the author while questioning him; the title is the preventive preview of winding the author's theme, a senator without rights for whom history chooses an evanescent destiny. The common part of the Barthes - Foucault theme is the progression that the author really comes to life in the late Middle Ages. He becomes, in time, a historical character. Renaissance reveals the individual behind the man. The person who writes gets to acquire, by incidence, the normal importance in terms of the reasoning of that era. The realistic novel raises the author at the status of the world's creator. Decay begins with Nietzsche ("Thus spoke Zarathustra") and Proust: by spraying the authorial omnipotence and divestment of building the world. Subsequently, the author becomes the intersection of voices. Along with the New French Novel and structuralism, the overthrow of the author is initiated. "The king is dying" is used: in his epoch, this decisive emissary of the Creator is sent to the rhetorical props of novelistic thinking. If there has been a stage in the

evolution of literature when the life and biography of work represented the author's life and work, then the time has come to his fall from grace and fall while doing his duty. Not only does he fall, but he also disappears. The period in which the author and his work interpret each one is followed by a period of the author's temptations of isolation from his own production.

From the identification of the work's intention with the author's intention and till the irreconcilable segregation of the two, the road was, in terms of 2-3 thousand years cultural history, a short one. If you look at things in a balanced way, murdering the author is a secondary chapter. This is because when creating the text, the producer cannot succumb. The speech, E. Benveniste postulates, is the product of a speech instance which vehicularly gathers around a certain I. Even when he produces in his way, the figure of the creative spirit translates an "I in the third person". The creative spirit replaces the author rightly.

Taking up the idea that the removal of the author, unwillingly plotted by Nietzsche, Proust (and by delimiting the biographic ego from the profound ego) and Paul Valéry (by finding indelible congruence between the profound ego and the pure ego), forms the post- factum basis for the action with seductive poetic effects. Removing the author means the exhaustion and destruction of the ego for the generation of the theorist Barthes. They tended to lead to extinction even the courage to say "I" in a text. The aim was peeling the connotations of "the ego". The author of the 60's and 70's is a paper man, as F. Flahault calls him. The furious reaction is that the work paradigm, regarding the original and irreducible creation, is deconstructed and then replaced with the text paradigm supported by the speech and language. The author's figure has been clouded, and his exit from the interpretation scene was celebrated. The death of the author and the authorial history has been sounded through a trompet. The writer's life and inspiration have been debunked and deconstructed. The context of the production has been annihilated. The Barthes - Picard controversy should be seen as an attempt to assassinate the genetic criticism and a setup of the work myth without an author. Valéry is brought to testify that the poem, in this case the text, is made by itself. In a battle, the author and the influence of his personal history fall on writing.

In the absence of the author, perceived as being unnecessary for his work, the interpretation becomes fragmented (Adamescu, Costoiu, Corocăescu, Pleşu, Iancu, Adamescu... & Tălpuş, 2010; Costoiu, Plesu, Isopescu, Soriga, Alesincu & Arsene, 2012). The author being excluded and murdered, the demon of creation vanishes. The text without a writer loses its traditional coherence. It is out of history. It does not testify about human evolution and knowledge. A hard reply to the biographical interpretation, New Criticism tries to read the text as having no author or as having one but with no interpretation importance. The interpretation object gets to be an orphan. Developed in fragments, the demon gains in depth. "Placing in the abyss" (concept introduced by Lucien Dällenbach) is the power of the fragment that controls the whole. The writing is not intended as a synthesis, but as an amplified representation of the fragment. The whole has all the power of the fragment. The analysis does not close by synthesis. The interpretation focuses on detail. It takes it as a model and theorizes it. Without an author, the work becomes the theory of a work. The project of the interpretation spirit is confirmed in a fragment. The detail worked on does not allow the vision of the whole. Theorizing the fragment is beneficial. The structuralist, "semanalytic" and psychoanalytic processes investigate the depths of the fragment and raise them to the power of work. The exercise is respectable. The theoretical gain is admirable. Among them the interpretation spirit's inability stands out to keep the innocent analysis throughout the ongoing of the work. The text fragment cannot raise itself as work, for it cannot be someone's work: the author of the work has deceased leaving only fragments behind.

Generally speaking, Barthes and Picard cannot reconcile, though they would have reasons. Time has softened Picard's retrogradism. The years brought the shocking novelty of the Barthesian approach to normal dimensions.

Taking history as an application of the cogitative brings hermeneutics the assumption of new responsibilities. We now know that the text has a consciousness that makes it work. It is clear that the speech includes this consciousness. It additionally stores the consciousness of the discursive activity. The language production presents a coordinating expanded consciousness: a consciousness of

textuality and a consciousness of the type of discourse in progress. The creative spirit carries a double figuration: in textualization the discursive production is done and it is done with the typological integration consciousness of the product. The interpretative spirit values the experience of the author's assassination. Hermeneutics returns the producer in discourse. He is not the light through which to understand and explain the text. Thus formed, he returns in the way he should be, only as that consciousness producing speech.

The speech has, of course, an author who lives by the very speech that he produces. The author exists. He should not be wronged and made, by his own biography, the interpreter of his own work. The author knows what he is writing, the hermeneutist knows what has resulted. Sometimes explicitly, but always implicitly, the producer introduces in his speech his theories of production in progress. In the language used, the author inserts schemes and interpretation instructions. However, the author is not a privileged hermeneutist. He does not have to be done any favors. His opinion is the opinion of any interpreter. His choice should not be denied, but neither be privileged. In their interpretation judgment each one is right. The author has a formidable opponent: the specialized reader. This one undermines his authority, warning him that the work as production is authorial, but the work as interpretation does not belong to him anymore.

Once written, the work is in the power of interpretation. During interpretation it is only the value of assumptions that dictates under which meanings are extracted / assigned. In interpreting the criterion is capitalizing the significance, understood as signifying potency. In speech we find the author's intentions and history, biographemes and ideology.

Interpretation provides transformation, by reading, of the speech into work. In this approach, the hermeneutist does not start from scratch. He is in the hermeneutical situation, and this provokes everything. The situation pre-exists interpretation. It includes pre - production conditions: the producer's intentions, the default interpretation, the theoretical consciousness, the symbolic generalizations, models, integrated examples. It does not include the author's post-productive performance. The situation is allowed to the hermeneutist and restrictive to the producer-author. In the

interpretation of his own work, the author is not a reliable person. The hermeneutist is always reliable.

The interpreter's limit is the author quality. Once written, the work refuses whoever produced it, and it isolates and wrongs him. Never will any author provide the best interpretation of his own work, if such an interpretation is there somehow. The author does not have a right of interpretation derived from the right he has previously had to write. When ending the work, he loses his power over the product. As interpretation, the work exceeds the authorial jurisdiction. The work is for the author, as for any other hermeneutist, a closed shop. Leaving the room, the producer of the speech loses, without ever having it, the key to interpretation.

The best interpretation of the work is the work itself. It remains eternal: and also its own interpretation. The author produces his work as an interpretation, all the others consume it. The hermeneutist does not have special obligations to the text or to its producer. At the limit, he may even turn negatively the producer's interpretation instructions. He can also ignore, even overthrow the advanced intentions in some way (as production or post –production) by the author. Where appropriate, the text elements can be given meanings that did not fall within the significant assumptions portfolio with which the author put the text for consumption circuit. Heidegger values in Parmenides' interpretation the idea that the hermeneutist must retrieve in the philosophical text the presuppositions and nuances of thinking in the first message. The truth is that the hermeneutist does not need to in isolation and self-sufficiently cover the reconstruction of the nuances and assumptions as if he were the first lecturer immediately the text has been written. If he did it, he would miss his purpose, being unable to stand outside the re-contextualization of the speech with historical hermeneutical means of reception. The hermeneutist cannot escape from his time reading grid. Heidegger's experience of Greek thinking is an admirable and unrepeatable exception. At its core is the belief that translation is interpretation. Heidegger starts from his own translations-interpretations that differ substantially from authorized translations. His translations are, we say, philosophical. These translations-interpretations are then interpreted in a suspected Greek thinking. Hence the outstanding, but inimitable interpretations.

Heidegger's interpretation gives examples. His interpretation opens the texts to unexpected directions, leading destructively and deconstructively to their explosion. The hermeneutist Heidegger behaves as if the text had made available the nuances and assumptions at the time of its production. But can anyone be a contemporary lecturer with the writing of a text 2,500 years ago? Heidegger's interpretative attempts intend to confirm it. They really do that. Unfortunately, these hermeneutical experiences close a road.

Jean Paulhan, talking about Heidegger's interpretations and the "Sein und Zeit", accuses him that he thinks as "a red skin", as a savage who cannot reach abstraction. This retardation of Heidegger, it was argued in "La preuve par l'etymology" (1953), is manifested by his etymologizing vocabulary. Heidegger's understanding is etymologizing - distorting. Paulhan's criticism would have been totally justified if Heidegger's approach had not been such a strong individuality both in vocabulary and as a cogitation way (see the Heideggerian's "siget"). The truth is quite different. As production presuppositions are erased by time, the text gets obscured, the evidence dissipates. This is the moment when interpretations are absolutely necessary. To be able to understand the philosophical message "we must, P. Hadot claims, stand in a particular reading horizon. We need to know how philosophical doctrines to which texts align came as a justification or argumentation of a way of life different schools choose, starting from the Pythagoreans". The school shapes the philosophical character and creates some type of relationship with the master. It operates a way of life where the members meet together, think and meditate, go through spiritual exercises. The remaining texts do not give their whole message to us if we do not know the school and the lifestyle to which they integrate. Without getting into the horizon of the school message, the texts do not talk to us. Besides their doctrine and existential condition, the texts will appear orphan. They will be in some ways mute. We will not be able to recover their messages sufficiently. Downloading the speech message will be improper. Heidegger believes that the message (SAPS) is lost when we translate ancient texts into modern languages.

Hermeneutists agree that there is an irrepressible tendency to project modern meanings of words on the texts. Any reading is

contextual, situational, circumstantial. We cannot escape from conditioning the present time. Trying to abandon the cogitative and language perspective of the present moment is doomed to failure. The hermeneutist cannot entirely escape from the condition of present time being. A cogitative and language horizon permeates every reading. Heidegger believes that the text must be interpreted within the hermeneutical horizon of the moment of its production. The interpreter must be positioned correctly in the temporal area of the productive thinking. The Pythagoreans should be interpreted within the cogitative and language horizons of their age. Their message can be consumed and makes sense only in terms of entry into the consumational horizon of the creative moment of productive thinking.

Realizing the impossibility or at least the arbitrariness of such a step into the unknown, Gadamer (2001) proposes a mediating solution. To achieve the philosophical message of the texts, the hermeneutist must build a fusion of horizons. He must mediate by commuting the potential and pre-suppositional horizon of the go forth text with the hermeneutical horizon of his interpretational existence. The solution is the fusion between the speech horizon with the hermeneutist's horizon. Re-contextualization must be performed as commution. The beginning of philosophy is the beginning of school. Along with Plato and Aristotle, philosophy became the philosophy of school, it philosophically imposed a way of life and built a technical vocabulary. This vocabulary had an esoteric touch. It was the philosophical thinking that created the school rather than the vocabulary. In this respect, Aristotle's answer given to the letter of Alexander is enlightening.

When philosophy has become philosophy of school and has acquired a philosophical vocabulary, it was then when they, Plato and Aristotle, had the privilege "imposed" by themselves in reading the elders, in terms of their doctrine, as precursors. They do not see that the elders think differently. They do not deny that these think philosophically: it would mean to individualize them. The two ones find that, to annihilate them, they must transform them into precursors. Their attitude is one of absorption. The pre-Socratic philosophy is absorbed into their philosophy of school. It is Nietzsche who will respond to this captive attitude writing: "I do not

have precursors". Interested in the proto-chronic strengthening of his own message, Plato and Aristotle make precursors from predecessors. In their discursive project they would subminatively get the idea of non - precursor originality of the inaugural philosophers as Heidegger calls them. They know that originality has a priority component and they do not allow the pre-Socratics to be beginners, as Heidegger does. They know very well that the originality comes from the message and within their own message they decant the strong essence of the pre-philosophical literary.

Plato and Aristotle open the paradigm of philosophy as a discipline that lies at the foundation of philosophy as a school occupation. With them the discipline structures the school. Is it not possible, Heidegger asks, in this way, to the benefit of philosophy as a discipline that we lost the pre-Socratic Greek philosophical thinking, Heraclitus, Parmenides and Anaximander? Before Socrates there is an eminently oral philosophy based on teacher-student relationship, a relationship of direct communication, filtered by Plato in his writing.

Heidegger reads Kant in an overturned way and against the grain. People say that Immanuel Kant is a metaphysics critic in the sense that the philosopher from Königsberg would require to put an end to the old dogmatic metaphysics which is considered not to have rational legitimacy. What people say is wrong, Heidegger shows in "Kant and the problem of metaphysics": "Critique of Pure Reason" is a metaphysical work. The first sentence of the book on Kant states most clearly what the reflection on him aims: "The following investigation sets itself the task to interpret Kant's critique of pure reason as a foundation of metaphysics, to highlight the question of metaphysics as a matter of fundamental ontology". If it is to interpret Kant as a metaphysician, this interpretation that he offered, regarding him, is called Neokantianism. In Neokantianism, Kant's work appears as a theory of knowledge. "Critique of Pure Reason" is interpreted as "theory of experience" or even as "theory of positive sciences". The reality of sciences is supposed and then their foundation is sought. Criticism is not limited to the question of a critical concept of nature that should be extended through a critical concept of history, but it is related to the guiding question of metaphysics, what is the being? We wonder if there appears in Kant's thinking the question of the being, coming from the Antiquity? For

Kant, metaphysics is related to the "nature" of man. Fundamental ontology, as ontological analysis of human "nature" provides the foundation on which metaphysics can count; therefore it is essential to "possibilize" metaphysics. The idea of fundamental ontology as foundation of metaphysics must be confirmed in an interpretation of "Critique of Pure Reason", because a foundation of metaphysics can never be born from nothing, "but from the strength and weakness of a tradition which prescribes it the possibilities of what it will take". If metaphysics is the nature of man, then it "exists factually" as the man, meaning that "it has always developed in one form or another". A foundation of metaphysics must relate to "the tradition already contained in it" and resume the transformed task already performed once. Metaphysics (ontology in the broad sense of the word) asks regarding the being of being. It is thus special metaphysics. Indeed, metaphysical asks, from the beginning, concerning the being of being, in order to determine the being as a whole starting from a superior being - the supreme being or divinity. When God, in the Christian faith, was understood as the creator of man and the world, theological metaphysics has split into three parts of the traditional metaphysic specialists (natural theology, psychology, cosmology). "Copernican revolution" made by Kant has no other purpose than asking the question concerned with the possibility of ontic knowledge depending on the possibility of ontology itself. Thus, in Kant's thinking, for the first time since Plato and Aristotle, metaphysics is again problematical. Kant called transcendental that knowledge that does not generally deal with the being or objects, "but the way we know the objects, the extent to which it can be a prior one". Transcendental knowledge is ontological knowledge (a prior synthesis in the Kantian sense). "Transcendental knowledge does not examine the being itself, but the possibility of a preliminary understanding of the being, respectively the constitution of the being of being. To problematize the possibility of ontology is to inquire on the possibility, meaning the essence of this transcendence to understand the being, and it means to philosophize transcendentally" (Kant, 1994, p.51). Insofar "pure reason" knows priori principles, transcendental philosophy is the question about the possibility of ontology, critique of pure reason. In "Critique of Pure Reason" Kant carries the essence unit of transcendence, questioning, always at a

new level, the problem of unity of thought and intuition. Transcendental imagination, Heidegger interprets, is shown to be, in the end, the root from which intuition and thinking are growing.

In his thinking, Kant leaves - as metaphysics in general – from the still and steady presence, but he does not think that presence in its complete temporal character. On the contrary, time is diverted to the other moment of transcendence, to intuition. Pure ego, according to the interpretation that dominates everywhere, is out of the scope of any temporality and placed in opposition to all that is time.

Transcendental ego is not understood by Kant as the factual existence, essentially temporal. Thus Kant repeats the capital mistake of Descartes, who did not interpret at the original level the ontological meaning of *sum* in *cogito sum*, but from the perspective offered by traditional metaphysics. In his book on Kant, Heidegger tries to highlight the "unsaid" in his thinking, to present the time as a problem, as it belongs to the transcendence of understanding the being.

Kant's inability to make the time and the world visible in their originality has its roots in the forgetfulness of the time and the world specific to metaphysics. Therefore, concerning the manner in which he made research in his critique on pure reason, Kant says that it contains a "metaphysics of metaphysics". If ontology is designed as questions regarding the being of being and thus the kernel of metaphysics, then metaphysics of metaphysics is the foundation of ontology, the fundamental ontology. In his book on Kant, Heidegger calls this fundamental ontology "metaphysics of the Dasein". Kant's critical idea refers to the possibility and ways of knowing and on how much we can know. This idea is in opposition to the idea of system. Although he tackles the system by the three critiques, Kant makes system practice. On the other hand, the critical idea rises above metaphysics, suspiciously speaking about its possibility. The deficiency in the critical idea about metaphysics does not provide immunity to metaphysics. The critical reflection is incapable of saving the critique of pure reason from what it criticizes. Kant's fundamental work, tackling metaphysics, gets to turn into an exceptional metaphysics. Kant's metaphysical intransigence is another metaphysics: the authorial intention does not have the force

required for the practical achievement. The intention fails. The treatment occurs as a tool to strengthen the so-called diseases. Heidegger looks at Kant in terms of metaphysics, so he sees a metaphysician. Heidegger's interpretative thesis is that “Critique of Pure Reason” is not on the theory of knowledge, but on metaphysics. It attracts as an argument the idea expressed by Kant in his “Logics” that metaphysics is the true philosophy, unique philosophy (Kant, 1970, p. 86). In Kant we deal with traditional metaphysics. Heidegger, as a hermeneutist, is in the horizon of his own conception of metaphysics: ontology is “guaranteed metaphysics” and metaphysics must rotate around ontology. For Kant generalis metaphysics (ontology) is “transcendental philosophy”. Kant's metaphysics is in the transcendental realm discovered by Kant and imposed to the philosophy that followed. As far as the transcendental is concerned, we have to do with anything else rather than knowledge, because space and time as pure intentions exceed the existential. The transcendental is a being. Examining this aspect of Heidegger's interpretation of Kant, C. Noica shows: “This meeting of the finite consciousness and the being itself is undoubtedly proclaimed more by Heidegger rather than Kant, who saw the possible raising of awareness on the noumenal level only for the moral one (in Critique of Practical Reason), or, on the line of regulative principles, for consciousness of reflective judgment “Critique of Judgment” (C. Noica, 1992, p.105). C. Noica finds, moreover, the idea that “the world would be an embodiment, would be a thought that Heidegger attributes to Kant” (C. Noica, 1992, p. 106). To move up a step his level: Noica proves some inadequacy. This is because any interpretation is in part an assignment of thoughts, ideas, meanings, intentions. Noica is solidary with Heidegger. The gesture of interpretation comes out of inadequacy and gets into the infidelity attributable to each interpretation. The interpretative des-instruction apophatically comes in connection with the self astonishment in Heidegger's thought: when assessing that Heidegger would separate from Kant by claiming that he wants to render not so much what Kant said, but “he meant”. In fact, the allocation of authorial intentions is part of the variability of interpretation. Even rejected, intentions make their way through rejections to the relevant interpretational message from the level of

the text work of speech. The philosophical message is unable to communicate without the author. In the absence of the idea of producer, the philosophical message is isolated from the internal philosophical practice that any philosophical discourse progresses. The message comes after. Occurring so, he binds irrepressibly to a certain practice: silence, asceticism, spiritual exercise, ataraxia etc. If there is not any kind of author, the speech is a dead and hostile letter.

The author does not exist as a provider of message, but just as a producer of discourse. Any word on how to interpret the speech, in order to draw any message, any word means another speech of the same power with any other interpretation. "The problem of the text arises for the reader", shows J. Derrida (1997, p. 226). So the question is not for the author, unless he considers a normal interpreter as any other. The message is an orphan, it has no authority. Only the speech has one. But the hermeneutist cannot remain in a communicative rationality if he does not invest the text with an illusory author. This author that the hermeneutist projects into the text is the hermeneutist himself. In this way, the hermeneutist becomes the adopted author of the discourse and recipient of the spiritual message.

Kant is Kant, meaning the Kantian speech and message. Heidegger is Heidegger even when he interprets Kant. Noica is Noica both when he interprets Kant and when he wants to induce his own Kant, in an unannounced way, over Heidegger's speech. The same dilemma of positioning the hermeneutist towards the speech and message is exposed by J.-P Vernant, describing it as a "matter of reading" (1995, p.100). How should we read Hesiod? Like V. Goldschmidt does "hit by the effort to systematize" the Hesiodic text? Or like J. Defradas, for whom, on the contrary, Hesiod "has no established system and he does not avoid, classifying his heroes, to interrupt the process of decay, or to contemplate, "empirically", as he is, a future less bleak than the past? In the first case, shows Vernant, the text is "highly" analyzed. It is recognized that the task of the interpreter is to lift up at the level of a rich, complex, and semantic work, of a work with its own type of coherence that we just have to try to find out. Facility is denied. It seeks, by reading patiently, repeated day after day, to realize all the details and at the same time to always integrate them into the assembly. If any difficulty appears

in deciphering the text, it is attributed to a deficiency in the reader's understanding rather than to the creator's contradictions or negligence. In the latter case, the bottom Hesiod is "lowly" analyzed. What we can ask for interpretation is one thing: to have good foundation, the power to give a personal sense to the message taken from otherness' speech (Neacşu, 2005).

The foundation comes from what Gonseth called "recognition of the other", from the lucid consciousness of otherness as a message in itself. If the message is said to the other, then the best foundation to interpret otherness' speech is the self-recognition as another. Without inaugurating the tradition of the other's philosophical interpretations as otherness who says something but he would have wanted to say something else, Heidegger gives an example that the hermeneutist can experience his "private concept" in another private concept. A private language is impossible. By language non – impossibility a private concept is visible. It is not only possible, not only probable. The private concept is part of a good foundation. In fact, hermeneutics differentiates between what the author said and what he wanted to say, it is just one interpretation experience. The author is a productive illusion in terms of interpretation. The author lives in the hermeneutist's expectations system. Through this "genius opposition genius" (do not call him "malign genius" like Descartes) the text message is profiled in the constituent interpretation instance. It is not the text that needs an author, but the hermeneutist. The interpreter is unable to be alone with the speech. It is beyond his powers to let the text present itself with no time, no place, no intentions, just like addressing, speech and message.

3. Conclusion

The reader is an avid interpreter. If it were just a quality of the discourse, interpretability would be redeemed, it would be annihilated. The text brings one interpretability and the hermeneutist another. From this tension of interpretabilities comes the openness and immortality of valuable works. A work dies not when it is not read for a while in order to find the best foundation. A work dies only when the internal interpretability, as a message reserve, is

finished. The work dies when it no longer speaks to us. Dead works are cold stars.

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Chapter 3. Social capital in social networks

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1. Outreach in the *Information Age*

According to Albert Bressand (1996, p. 112) in the information age, the concept of communication "has become too tight", therefore, to talk about the informational universe would be better to use the concept of "relationship". In fact, the idea of moving from relationship communication was previously exposed by the author mentioned in a book written with Catherine Distler (1995). Communication supplies, facilitate, strengthen, extend, loyal, destabilizes or legitimizes a relationship.

Communication is reduced to the message and product. Network communication is conceived as "machine relationelle/ relational machines" which is as “une ensemble de moyens (infrastructure) et de règles (infrastructures) permetant aux acteurs qui y ont accès d’entreprendre et de mener à bien des projets communs dès lors que ceux-ci sont conformes aux attentes et usages communs (infoculture)”/ a set of resources (infrastructure) and rules (infrastructure) allowing actors who have access to undertake the lead well in joint projects when they are consistent with common practices and expectations" (Bressand and Distler, 1995, p. 12). However, it does not occupy the central place in our society because it does not have the function of relationships machine. Communication is just one element of a "relationships engineers" that involves communication networks. Relationships engineering idea is implicit in the model that underlies the contemporary representation of the networks. For example, S. Kasera, N. Narang and S. Narang (2006, p. 2) states that “a communication network can be viewed as an interconnection of communicating entities”.

Understanding organizations as networks allows the detection and exploitation of relevant features in theory and social practice. And a mutual argument is valid: a network perspective – an organization makes visible features of networks in general. For

example, attributes of organization found in all networks. Since "The four level infrastructure of a virtual organization (in descending order of hierarchy) are: collaboration, conversation, communication and connection" (Gammack & Poon, 2001, p. 216), social networks and organizations are bodies, communication machinery, constituting in the combination of contact, with a contract and a connivance (Bressand, 1996, p. 113). The perspective created by Bressand and Distler (2005) is to make visible the movement of the monolithic communication in communication network. The new conformation is communicative in increasing the importance of the relationship. Under the pressure of a relationship that goes beyond and makes it just a component, monolithic communication is devalued. Relationships connecting the network, monolithic communications rise above each communication. The new type of relationship makes communicational network to function as a relationships machine. In order, relationship network and communications are not monolithic. Communication networks appear as "relationships economy". The contract is viewed as "a set in relationship with the information. The contract may be express or implied; it is always a combination of the two forms" (Bressand, 1996, p. 113). It is the one that it achieves with information technologies efficiency increasing higher. The agreement is "essential for communication". In network, it becomes complex. The contractual size of the network itself is based on a bundle of contracts between broadcasters, software companies and media production industries. The third part of the triptych relationship may appear as expendable, the idea that the relationship might reduce the contacts and contracts machine as relationships network has the function to trigger and drive, and not to manage a transit relationships. "The communication network does not really exist unless its relationships is based on common values and goals and whether it allows interlocutors to deal with any contingency that contract rules are not enough of masters" (Bressand, 1996, p. 114). In this respect, there is a connivance in any relationship, be it ephemerally limited, a connivance without which the relationship which cannot be a meeting of minds, a meeting of two or more wills of two or more persons. On this third component is supporting the development of the Internet as a network of networks.

F. Capra (2002, p. 93) notes that social systems self-generate their communication networks, "Living social systems (...) are self-generating networks of communications". In his book "Communication Power", Manuel Castells (2009) defines social networks as communication structures " networks are complex structures of communication constructed around a set of goals that simultaneously ensure unity of purpose and flexibility of execution by their adaptability to the operating environment" (Castells, 2009, p. 26). This definition is natural in the context of networks, the fundamental thesis of the book, moreover, robust augmented, and it is: "Communication power is at the heart of the structure and dynamics of society" (Castells, 2009, p 41).

The nuclear idea is that social networking is the foundation of communication. Social networks are, above all, communication systems with well-defined structures and appropriately prioritized. Within them, the agents (actors) have statuettes and fulfil roles that the network itself generates. Whether it wants to or not, each individual of the world is a part of several social networks. Even the current society is a network of networks. The communication networks are circuit transmission meanings. They consist of communicators and communication relationships between them. These communicators travel through the universes of personal relationships. The communication networks are based on consistent communication relationships, cohesive and unified. A communication network is a functional system of generation, mitigation, joint mobilization and circulation of meanings. In concordance with the geometric configuration of the communication circuit, the network can acquire different forms.

2. Types of "communication networks"

With precursors such as Georg Simmel and F. Moreno, the scientific research of "communications networks" began in the 1940s of the last century. Among the pioneers and founders, we also include Kurt Lewin and his student, Alex Bavelas. Before 1950, Alex Bavelas made "Group Networks Laboratory". Here were initiated the well-known formulas of the experimental networks on groups of 5 subjects.

In order to study the networks, H. J. Leavitt constituted 20 groups of 5 subjects and gave them to solve certain tasks. From the module radiography how the groups of 5 interacted. Leavitt inquires, how A. Bavelas previously did, "communication patterns" (Bavelas, 1950, p. 725). The communicative interaction patterns have led H. J. Leavitt to the validation of 4 networks archetypes. Although the 5 groups were artificial, he concluded that also a set of natural groups present the same four prototypical configuration possibilities as a network. The 4 constant forms are: "chain", "Y", "star", "circle" (Leavitt, 1951, p. 39). The two extremes are "chain" and "circle". The networks belonging to these types present opposition marked attributes: "the circle, one extreme is active, leaderless, unorganised, erratic, and yet is enjoyed by its members. The star, at the other extreme, is less active, has a distinct leader, is well and stably organised, is less erratic, and yet is unsatisfying to most of its members" (Leavitt, 1951, p. 46).

The four archetypes are delimited as tandem "circle" and "chain" is horizontal networks, "Y" and "star" is vertical networks. In the horizontal networks, internal relationships are egalitarian. In contrast, in that vertical type, functioning is hierarchical and the organizational relationships are subordinate. The circle is the type of network in which democracy is at home. Here, the leader is a facilitator of the group activities and members take part in visible and free tasks. The problem is that, as shown by Leavitt, "the circle" "showed no consistent operational organization" (Leavitt, 1951, p. 42). The "chain" is an average driving style "laissez-faire". Vertical networks of "Y" keep pronounced elements of democracy, but it works hierarchically. The networks are virtualised of "star" (these are also called "wheel"). They are authoritarian paradigm and management by a single person. On the other hand, it is pointed out that horizontal networks, not robust structured, are exposed to the danger of disintegration. In particular, "chain" networks present major trends of operational disruption. "Star" type networks are called by Zlate Mielu as "X" networks. It shows that "X" is typical for the groups where authoritarian leadership is practiced" (Zlate, 2004, p. 509).

Depending on the significant contents in the flows of communication networks, some geometric networks have changed.

Thus, a communication network is a network chain sequence. In such a network, a person is a part of two sequences: sequence acquisition and transmission sequence. If the node - person distorts meanings (message information), it will become a network barrier. The format of the "star" is specific to groups with strong hierarchies. Here is the pyramidal network. Networks are also called merged pyramidal networks. A highly efficient network is the team type network. In this, node – persons communication are interdependent and mutual. In ethical based concordance, it can speak of "formal communications networks" and "emerging communications networks" (Monge & Contractor, 2003, p. 9).

In general, these prototype pure networks are rarely seen in the communicational environment. Configuration communication networks are in most cases mixed.

The world today has become a network of networks, actors be they state or non-state, are interconnected. Connectivity is a type of diffuse and extensive networking. An enhanced connectivity means more connections and potentially achieving higher links. An active or economic actor with such a profile is better placed in the market and has higher profits. As shown by Thomas Homer-Dixon, „our connected world has given us great benefits", „greater connectivity allows companies larger profits, and gives society better ways to combine diverse ideas, skills and resources" (Homer-Dixon, 2005).

3. Characteristics of network communication

In a social network, great significance is the purpose of communication, the direction of the messages, i.e. capital transactions. In other words, we must whom will communicate effectively because the group could be so organized that information will reach all members or only some of them.

Communication structure is made up of all social networks used at a time and shows the real state and group communication in its various functional sequences, but in the sense that messages circulate in the network.

Therefore, the difference between communication networks and communication structures is that the network indicates all available channels are possible, virtual, and in its structure, all the

channels are used in reality. The difference is from possible to real. Retrospective network structure is defined as a priority.

Every social network has an internal structure. Subsequent communication structures, structures of social networks can be:

1) the homogeneous structures (each member of the group can communicate with everyone else, can gathered information for him, forwards it to others);

2) the centralized structures (a single individual can centralize initial information, deduce the solution, communicates it to the others);

3) the intermediate structures (neither homogeneous nor centralized, they may include two centralizers and a third member, who is excluded from knowing the outcome).

Between networks and communication structures exists very tight links, meaning that the groups formed in certain types of networks can approach the task by solving various types of structures.

Between the networks and communication structures we encounter coincidental rapports (to the centralized networks it corresponds centralized structures; for the homogenous ones - homogeneous structures) and non-coincidence (in a homogeneous network the subjects can decide to work in centralized structure, as a result, a central person will be chosen, while the peripheral persons will be excluded from communication).

The main elements that favours in creating a current of opinion in an online social network is the availability of a substantial segment of the community to be informed through an intermediary, by analogy with the “communication in two steps" model, founded by Paul F. Lazarsfeld and Elihu Katz (1955). According to this model, the influence of the media is selective: it depends on the views of a pre-existing network of interpersonal relationships receptors that are permeable, particularly the ideas of opinion leaders. Consequently, the effects of mass media are not direct, but are filtered and limited by the receiver. Equally important is the consideration of avoiding the tendency of some people to support a different opinion than the dominant one is feared of becoming unpopular and isolated or being public punished as a theory posits the "spiral of silence" (Noelle-Neumann, 1984), which shows that

traditional media does not reflect all of the opinions in public, but only an "authorized" fragment. Those who share the views of "legitimate" major feel and express them, those who do not share them withdraw from discussion and do not act upon their beliefs to avoid being marginalized or even excluded, so the majority of the public is in fact, a perception of an artificial consensus.

In addition, a key role in determining the rate of dissemination of ideas has network members focused on events imposed as particularly important at the expense of others by disseminating persistent and continuously updating of news relating thereto (the theory of the "agenda setting" M. E. McCombs & D.L. Shaw, 1972). The media is not a passive transmitter of information about political events, but takes an active part in political and social construction of the meaning of life, they are active agents that select, interpret, highlight and sometimes even distort the flow of information. The press adds its own interpretation or perspective view upon political events, before transmitting them, it forms the political beliefs of the public, but have the ability to influence the decision-makers, to establish, including these, the order of priority.

4. The social capital in social networks

The idea of social capital dates back to 1651, when Hobbes in his "Leviathan" said "to have friends is to have power." Authors make a distinction between social and political resources when it holds an individual and suggest that the standard of living of a person depends on the resources available to it. Weber used the second idea in his analysis of social inequalities, arguing that individuals can improve their standard of living through possession with three types of resources: economic, politic and symbolic (Degenne & Forse, 1999). Economic resources govern a person's chances of access to welfare. From a materialistic point of view, this means, obviously, that the income and properties are unevenly distributed in society. Symbolic resources govern access to social distinctions, such as prestige; govern an acting job income, but also a certain degree of social prestige, and policy access to power resources. Income, prestige and power determine social status, or position on the social ladder. There are scales for measuring these three resources, but matching is not automatic. The most powerful man is not necessarily

the richest, and jobs with low prestige enviable income generation. However, we cannot say that the three variables are independent.

In neo-Weberian terms, each of these resources is a form of capital. There are resources that people can invest and spend. Also, individuals can share economic resources, political and symbolic, even if only economic resources are equivalent to cash. Also, it can invest in a resource to increase the value of the other two. Although Weber does not specify this, the share capital is subject to the same rules. Totally different from other forms of social capital is an individual's personal network and its opportunities to access resources running on that network (e.g. information), with the ability to enhance other forms of capital. As suggested by Pierre Bourdieu (1980), social capital can significantly increase human capital and education.

Usually, the concept of social capital assumes that social action is directed towards a goal that requires cooperation or competition from other actors. From this point of view, social capital involves expectations and mutual obligations between individuals. If A asks B a favour in a relationship of mutual trust, A owing B may consider itself a favour. B will finally have to repay. Its capital is the sum of all favours own by each B of its network. This argument assumes that individuals act not only on the effectiveness of past relationships or present actions, but as the future return of capital operating in the present.

The capital of an individual is more than the number of people they know. Returning to Hobbes, the power of a person is to have more powerful friends than to have many friends. The share capital may be limited to the direct relationship. In some cases, the value of a friend is not given in the information they hold, but the information you can access it through its network. If the weak links are as valuable as it is considered, it is because they are more effective than strong ties in terms of accessing other networks. Therefore, we estimate that the capital does not reduce the volume of contacts (relationships), because not all have the same value. This value depends on the structural characteristics of the relationships.

Social relationships can be positive or negative, of solidarity or of conflict. Community solidarity relationships have their origin as determined by the sense of belonging to common values or

associativity. The sociability opposes the conflict, and the social capital is a certain kind of productive or efficient sociability.

If social relationships reduce transaction costs between partners or allow the conversion of potentially useful forms of capital to another more appropriate to context, then sociability is productive. The friendship between people is a form of socialization of private space. Strategic trust between the partners based on shared experience and information is a semi-private interaction and associations are forms of sociability in public. Attitudes of tolerance, acceptance and diversity of foreigner's moral attitudes are forms of sociability.

Sociability can be divided into two dominant forms: interpersonal socialization and sociability in relationships to institutions. Interpersonal sociability is based on the individual's social networks and **social capital** effects type more easily identifiable than for sociability centred institutions. For example, entrepreneurs are people who have both physical and human capital and relationships capital.

Networks, trust and cooperation are the most commonly used terms when it comes to capital. Social networks are based on information, power and control. Ties or social networks and norms of reciprocity associated with the core capital. Social capital can be defined as stock or formal overlapping and informal social networks that the individual uses to produce and allocate goods and services. It can cooperate for the mutual benefit of the individual to achieve public goods or, conversely, to the detriment of public interest. Networks can be used both to build and to destroy social life, for charity and support, but also for mafia activities, human trafficking, drugs and prostitution.

The social capital depends on the ability of the individual actors to secure benefits by virtue of their membership in social networks. In fact, discussing the resources available through social connections or the social structures that allows to access to this resource. The greater the number and potential structures that you can access to get the benefits, the more rich relationships or capital stocks are available to anyone.

The individual relationships capital includes various types of social networks: up for the shortcomings of functioning institutions,

friendship, business, professional interests or leisure. The criteria for identifying social networks depend on categories of interest: economic, politic, religious or migration. In reality, **there is no pure capital but social capital based on the structure of human relationships, information and knowledge that enables people to solve problems.**

The social network analysis focuses on the discovery of patterns for human interactions. Social structures are so visible and the movements and contacts of an individual are not random, but follow a base pattern. Network analysts believe that a man's life depends largely on how that individual has tied clutter social connections. Success or failure depends on the pattern companies or organizations base their internal structure and their connections with other organizations.

5. The social competence and presence in social network

At least so far as it integrates into a social network, the social actor is a socially competent man. Social competence is ensuring the success of a person in society, allowing the production of the desired effects on some congeners. Each social actor is characterized by attributes (skills, abilities, acquirements, attitudes, dispositions, habits) and tasks (sets of tasks arising from roles imposed objective or self-assumed) and the relationships to them, is defined as a node in the social network.

The topic of social habit communication on specific targets, for example, determines the other to talk more, to give his opinion, to be laughed at or to highlight. Social actors do so through different strategies and tactics, manoeuvres or stratagems: asking questions, addressing the harsh words, drawing or excluding from conversation, disqualification, etc. However, social issues and observed effects and corrects any manner of work to become more efficient. Social interaction based on social learning has a structure that includes the objectives of those who interact, the social behaviour performance, responses to behaviour and how to obtain feedback.

The social competence was originally used to describe the behaviours and skills necessary for the proper social adaptation of the children, but later it was noted that this is a simplistic definition because the existence of social competence is equally important

regardless of the age of a person. It is true that, depending on the time or context we refer to , the composition of social competence may be different. For example, the same behaviour, such as shyness or aggression, may have different meanings in specific situations. The aggressiveness of a boxer is welcomed, as a monk shyness makes a good impression. The situation would be reversed but disastrous for the individuals concerned.

Social competence is a term used to describe the individual's social effectiveness, ability to establish and maintain satisfactory interpersonal relationships with others and avoid negative treatment from others. Petre Iluţ (1997, p. 12), discusses about the field of "psycho-social competence" of individuals consisting of "family space, work, school, public places and other formal and informal institutions" showing that, each in its field of expertise, even ordinary individuals behave like "little scientists".

Therefore, **social skills** are *patterns* of social behaviour that give socially competent individuals, individuals who fail to produce the desired effects on others (Moscovici, 1994/1998). Hayes (1998) defines them as goal-oriented behaviours used in face to face interactions that can cause a desirable state of affairs. Similar terms are used such as: interactive skills, social skills, social acquirements.

Social competence is dependent on factors such as social skills, social intelligence (the ability to correctly decipher social situations) and self-confidence: the presence or lack of it allows us to harness the right qualities, put in a bright light or our personality.

Social competence can be influenced by social context, meaning that a great importance is matched between individual skills and characteristics of others. A silent and studious individual can demonstrate social incompetence in a group of restless and extroverted, but they can easily find a place in an environment with similar concerns, made up of people who value peace and respect each other’s habits.

Social skills are formed from early childhood influenced by how "significant others" refers to future adults. If in the early years parents are the main source of emotional and social support, then groups of friends begin to play an increasingly important role in the development of the person. Together with colleagues from kindergarten or primary school, the child engages in imaginary

games where is customary to assume the role of someone else (the famous game " doctor", " mom and dad", etc.), such that it manages to look things from another perspective, to understand in a broader social light, conventions and rules of the culture to which it belongs. In addition, the maintenance of relationships with a group of friends involves a lot of negotiation and collaboration that will be useful exercises for the adult life. Thus, childhood and adolescence friendships serve as training for future interpersonal relationships, teaching children about the importance of reciprocity and familiarity, indisputable qualities necessary for effective interpersonal relationships as an adult, including romantics and work. If the relationship is filled with motherly affection, it paves popular adult development, a very authoritarian and punitive discipline lead to non-popularity. Also rejection by the group of friends in childhood can lead to deficiencies in the development of social competence. Such children will become, mostly lonely, anxious; they will develop a little confidence in their selves and will not be able to practice adaptive behaviour, which will enhance their exclusion.

The studies of specialists support these assertions. Measuring the social competence of the highest popular level recorded for children. They are friendly, cooperative and ready to engage in a discussion, selfless and good teammates. They can keep calm in a conflict situation and have developed the ability to solve problems. To join a group, using strategies such timely comments on the work, that is in progress and request permission to join others.

Contrariwise, neglected children or rejected by others are in this situation due to their aggressive and high behaviour, hysterical or selfish which it annoys others or because being very passive or very shy does not feel comfortable among others. They may have trouble developing social skills in fact that, at maturity, it may remain a dependent adult, immature, depressive, emotionally instable, alone, with low self-esteem or less satisfied with their social situation compared to others. Of course, the perception of what it means to be popular or rejected by a group can be very different from one individual to another. Some people may be satisfied with one or two friends, while for others such a situation may seem unacceptable.

The study of social skills according to different criteria highlighted a number of differences between individuals (Moscovici, 1998). Such a criterion is for instance, men score higher on assertiveness, mirroring nonverbal behaviour in general, this feature (authoritative tone, strong voice breaks numerous etc.). Women obtained higher scores in terms of cooperation, empathy, and the ability gratifier and cooperation skills verbal and non-verbal expression. Aspects of social competence increase with age. The largest accumulations occur while the young people who have finished their studies, acquires the adult life. Now is the time where you need to start a family, children arise and you have to ensure their own livelihood and family. The service is diversified range of interactions that are required for effective interaction with people of different ages, with different training levels, with different preferences and sensitivities (as opposed to school period when most friends and colleagues showed many similarities to the individual and therefore, networking was easy).

In terms of social stratification, the middle class adults, especially because often encountered among their professions (doctors, teachers, lawyers, etc.), Is expressed more gently, more easily in relationships and take into account the views of others to a greater extent. The social imitation and their children have a greater social understanding, empathy and are more satisfactory.

The number and age of brothers and sisters affects social skills development. It is interesting and somewhat counterintuitive that older siblings and children themselves are more independent from their parents while as the number of siblings is the higher the degree of extraversion decreases, probably due to the fact that these children are less willing to enter relationships with other children and to practice as social skills (because already playmates in the family).

In the literature researchers' interest has fluctuated between trials only interested in observable behaviour, of what actors say and do, and glitter eyes, shaking of the head, etc. (Duncan & Fiske, 1977), and taking into account the cognitive processes that guide behaviour (Bales, 1950).

The social competence proposed by Argyle (1969) assumes each sequence of behaviour that occurs in social interaction can be viewed as an engine of operating a range of skills. In every social

situation, individual targets, which suggest you, will try to achieve adjusting their behaviour to the other side. This model highlights the importance of feed-back, the perception of signals from the co-speaker and on the ability of individuals to identify effective corrective action. For example, I know that not all open questions causes people to talk more, and the closed (yes-no) less.

Under the transactional approach, social interaction can be seen as a result of which each actor shifts wants a certain result. Leary (1957) believes that people are motivated to behave towards others in order to attract complementary to their own behaviour. For example, those with autocratic behaviour behave so that makes people to be obedient. Thibault and Kelley (1959) adopted the transactional approach and argue that people willing to serve voluntarily in some relationships just as long as they are satisfied in terms of cost - benefit. According to a widespread opinion, the secret lies in social exchange offer others what is most valuable to them and less expensive for us to receive what is valuable for us, but less expensive for them.

Goffman (1959) and Mangham (1978) used drama as a metaphor to describe and explain a wide range of interactions. Goffman talks about a show that we give to an audience and believes that the portrait of a person is determined by how it is evaluated by the public. Every person wants to control others and, therefore, attempts to define the situation as it suits them. Influencing situation is through behaviour that gives the impression that the actor will act voluntarily in accordance with his party's own plans.

Sternberg, Conway, Ketron, and Bernstein (1981) asked some subjects to list specific behaviours that they considered normal intelligence (with its known issues: verbal-abstract and practical) and absence. Analysis of assessments provided by them revealed a factor of social competence that includes the following behaviours that the authors have considered to be the prototype: accepting others as they are and for what they are admitting their mistakes, expressions of interest for the world in general punctuality at meetings, the presence of social consciousness, reflection before speaking and acting, manifesting curiosity, avoiding the issue of hasty judgments about others making judgments about others fair, accurate assessment of the importance of information in relationships to a social issue usual

sensitivity to the needs and desires of others, sincerity and honesty to oneself and to others and social expressions of interest for the near future.

All of these have appeared consistently in social competence assessments made by ordinary subjects. Repeating the study with subjects recruited from specialists in the social intelligence has not revealed any other dimension that constantly occurs in assessments of them.

A similar study was conducted by Kosmitzki and John (1993). These authors have compiled a list of 18 traits that, in their opinion, best describes the content of an individual's of social skills. Subsequently, subjects were asked to assess how each of the traits needed was listed. Thus, the following facets prototype for investigating concept: a deep understanding of thoughts, feelings and intentions of others, ability to relate to others, holding a solid knowledge about the laws and rules of human relationships, the ability to accept the views of others, adapting perfect to new social situations, cordiality and affection in relationships with others and openness in relationships with others, to new experiences, ideas and values.

Another similar research conducted by Schneider, Ackerman and Kanfer (1996) found seven components of social competence, namely extraversion, cordiality in relationships with others, social influence, social intuition, honesty in relationships with others, social appropriateness and adaptability to social relationships.

Most of the identified dimensions of social competence interpersonal year traditional type can also be found in the online social relationships, so its presence in the social network is associated with a certain level of social competence.

In his version of assertive "self-assertion", learning can be summed as Cottraux J. (1999, p. 7) shows in seven key messages:

1. to make ourselves respected by others;
2. to assert our rights;
3.to not always seek to be loved by everyone;
4. to have a positive image of ourselves;
5. to actively fight against depression;
6. to confront others;

7. to not prioritize failure, important being to affirm ourselves.

Assertiveness is manifested through various codes and sub codes, using verbal and extra verbal elements. In its strategic centre sits verbal request which, in order to be productive, influential, and effective, it needs to be compelling. This digital communication event must be congruent analogue, i.e. verbal formulation is confirmed by extra verbal elements: mimicry, somatic-gesture, kinaesthetic, etc.

Gratification and support is "the key to friendship and interpersonal attraction" (Argyle, 1998, p. 79). These skills are exhibited through verbal and extra verbal channels, including praise, approval, acceptance, consent, encouragement, validation, confirmation, sympathy, smile, head tilt, touch, and intonation. Through instalment and strength, their consolidation is made through different types of rewards: gifts, presents, meals, tips, etc. providing the information. Through these skills are obtained in actual social situations effects such as: increasing the attraction, increasing the influence and support relationships. Support may be verbal (praise, consent, encouragement, approval), nonverbal (smile, tone of voice, touching) or material (gift, an invitation to dinner, advice or providing information).

Briefly, gratification and support consists of:

- helping the others in a relationship or situation
- increasing the attraction for the personal *ego*,
- increasing the influence when the support is consistent with the desired behaviour.

Different types of relationships are conducted in the development of different rules and principles which if not complied, distorts relationships and at their limit, it blocks them. The friendship relationship exemplifies M. Argyle and M. Henderson (1985, p. 31), required to not betray confidences, friends to not be criticized in public and do not envy each other their relationships.

If self-assertiveness and social skills are social presentations which aim the subject, if any condition is to adapt to every social skill, gratification, solicitude, support, kindness and empathy are necessary social skills necessary for need in relationships with each other.

Non-verbal communication: the *feedback* and largely dependent perception of nonverbal signals. In general, non-verbal expression includes, where of social skills, different facial expressions, intense gaze, higher closeness, stronger voice, sharper, more expressive, more gestures directed towards others than about him etc. It is also important that nonverbal signals are correctly decoded by others.

The semi-linguistic jurisdiction shown by Charaudeau (1983, p. 86) have three components: situational, linguistic and discursive. It is the ability to produce linguistic messages in the speeches of communication adapted to the communication situation. Situational competence is the assembly of knowledge about language statements coded as "representing their social practices of a community, established rituals data and socio-linguistic" religious service, class time etc. Subsequently, the specific situation is configured communication situation in the social networks.

Modal competence is, after A. J. Greimas and J. Courtes (1993, p. 54), "a hierarchical organization of ways, for example," to want to do "or" having to do ", causing a" to do "or a "to know what to do. '" Periphrastic competence is defined A.I. Meltchouk and A.K. Zolkovski (1975) as the ability to find correspondences between "internalized language schemes and invariant referent" (apud Dospinescu, 1999, p 328). According to J.-B. Grize (1990, p. 94), there is an encyclopaedic language proficiency, other logical and another rhetorical-pragmatic. Proficiency means personal speech. Encyclopaedic competence is about what you need to know necessarily about referees. Logical jurisdiction reveals deduction and inference. Rhetorical-pragmatic competence is dependent on the other three and is manifested in the speech exercise itself. Interactional experience leads to the formation of what A. Cicourel (1973, pp. 23-41) calls "interactional competence", consisting of reciprocal perspectives (knowledge of social reality), the normal forms (common cognitive repertoire), subroutine (understanding that occurs despite ambiguities, ambiguity), reflexivity (validation on-going discourse context by allocating and managing nonverbal signs), descriptive words (shared repertoire creates some familiarity with meaning).

Verbal communication is another central point of social skills. Professional skills, especially those professions that require interaction with others, include the necessary verbal skills. It is significant in this regard socially inept persons characterized by a very poor conversation.

Communicative competence is the ability to communicate with abstract speakers to achieve certain goals, with different interests and different reasons and mobile subjects, according to the rules of the communication situation, i.e. taking into account all the simultaneous factors. The power is in the repertoire of goals, number of types of interlocutors, rules of communication in different situations (stricter situations for churches, shops, visits, etc.). Dell Hymes (1973) uses the concept of communicative competence within the meaning of the rule language code and not as Habermas suggests, the purpose of pragmatic universals (Habermas, 1983, p. 226). Communicative competence is, as Habermas said, the ability to have a discussion on different views. A form of communicative competence is the linguistic competence. As T.A. Van Dijk (1972, p. 315) said, linguistic competence covers both the ability to produce and understand an infinite number of sentences and texts, based on a finite number of rules and infinite knowledge of what types of text may also be used in certain situations.

In order for verbal expressions to be acceptable to others, it must follow some rules: relate to what precedes them, to provide enough, clear information's, but not very many. It is also important that the interlocutors, especially if you aim to make it acceptable or sympathize, to adapt each verbal style by changing the voice, flow, language etc. (Giles & Coupland, 1991).

In the communication and intercultural competence manifested effectively, it represents "the ability to understand culturally determined actions and to perform, so that at times, it can be understood and accepted by members of the foreign culture" (Baur, 1990, p. 199).

The empathy, cooperation and attention to the other individual represent essential capabilities to the proper functioning of social competence. Empathy is the ability to perceive the reality of the other, to submit to the other's situation (Chung, 1999, p 58), is an emotional form of understanding and cooperation. Being empathic

means to share feelings and understand each other's point of view, even when you disagree with him. Cooperation is to take into account the objectives of others and their own objectives, the behaviour being adapted in order to achieve different goals (Argyle, 1991, p 18). It is essential to any genuine interpersonal relationships as a sign of confidence in the self-disclosure of personal information which takes place. There are exceptional cases that have the most pertinent rule and cooperation and consensus that despite spending a lot of time with friends, some individuals feel lonely, because their conversation is not enough to be intimate. Numerous problems regarding social skills derive from the lack of cooperation essential to the proper conduct of social life. Attention to others is of crucial importance in many areas of social life. For example, a good leader must be able to convince subordinates, to consult and to make concessions so that the main objectives of each party to be achieved.

A very useful strategy for better adaptation of the person in society is finding a “niche” for right social characteristics. Interaction with smaller groups, more structured, with features similar to those of the person may lead to positive interpersonal relationships, and online communities fail to provide such specialized interests.

The presentation of oneself as a target appears particularly important for self-esteem of those in interaction, as for fixing a legitimate level of conduct that shape interpersonal relationships. Argyle considers that "the role and status of each individual must be negotiated and accepted" (Argyle, 1998, p. 83). Presentation itself is behaviour aimed at influencing how we are seen by others. Expressing his word by claiming the role and status has negative effects on others, being generally scoffed with current apologies, regrets and explanations. Presenting itself is optimal indirect verbal formulas and analogue communication (clothing, appearance, accent, intonation, manners), it relies on self-image (as a set of opinions, beliefs that an individual has about himself and about his role, profession, social class and belonging) and stretch up to the self-esteem, as the limit of the expression the individual itself keeps a good opinion of himself. Extra or minus exaggerations for the presentation of itself is reflected in embarrassment, abashment and anxiety that shows someone in certain social situations. Abashment resulting from directed attention to itself and for fear of being

frowned upon by society. Presenting himself indispensable to any close relationship is generally "progressive and reciprocal" and takes place in the conversation.

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Chapter 4. Political rhetoric in elections

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Abstract. *This study describes a tool for identifying the prevailing rhetorical tones in electoral speeches (here the 2014 presidential campaign in Romania), especially from the print press. The application, abbreviated PDA, allows for a rapid and robust interpretation of the electoral language, requiring an interdisciplinary approach. By emphasizing the rhetoric component at the level of speech, electors identify with the candidate, who becomes the personification of their common expectations. Rhetoric diversity is an important problem for receiving message, due to the heterogeneity of auditors. This investigation is intended to give support to specialists in political sciences, to political analysts, sociologists and election's staff, being helpful mainly in their interpretation of the electoral campaigns, as well as to the media, in their intend to evaluate reactions with respect to the developments in the political scene.*

Keywords: discursive rhetoric, semantic classes, resources, elections, print press.

1. Introduction

The motivation for this study relies on the need for objectivity in the interpretation of the election speech, situated at the intersection of the political space, the public space and the communicational space (Wolton, 1998), as well as on the need to measure to what extent and in what ways a speech can influence its direct receptor. In other words, this study highlights the relevance and understanding forms of communication, captured by the print press in the electoral context. To interpret correctly an electoral phenomenon means to

understand how the rhetoric works. This kind of approach moves from persuasion to aesthetic, being "the art of invention, choice and ornaments convenient expression that can serve to convince" (Quintilian, 1971).

First of all we must take into account the past events. Each electoral event "is an action that always tends to alter a preexisting condition" (Perelman and Tyteca, 1970: 72).

Second, we can consider an election speech like an "aggressor", because it promotes and supports the programs and values of a group of power, capable to answer the elector's interests. Electors demand from politicians the logicians' open mind, the philosophers' deep meditation, the poets' metaphoric expression, the jurists' bright memory, tragedians' penetrant voice and, I'd say, a famous actor's gestures. (Cicero, 1973: 51).

Third, the basic assumption in the discourse analysis is that any text isn't merely a string of signs placed randomly. Any group of signs is hierarchically organized, the signs can define various informational and interaction relations (Fox, 1987).

Considering the Habermas' the communication the public domain comes increasingly under the control of private business interests, either through *direct and interactive forms*, such as phone or Internet, or by *means of mass communication*, centrally controlled, such as audiovisual and print press. The deviation in terms of rules of construction may be, on one hand, deliberate, so as to achieve specific rhetorical or aesthetic purposes, or, on the other hand, be an expression of social and cognitive characteristics of those who use language such as "memory limitations, the strategic aspects of speech production" (van Dijk, 1972: 14).

Currently, NLP (*Natural Language Processing*) proves the applicability of technologies created by IT specialists in the sphere of social and human sciences (SSU) of the utmost importance (Cristea, Tufiş, 2002: 211-234). As in this case, dealing with word-processing, SSU benefits that researchers can get use of these technologies in language interpretation and understanding of the discursive context.

Among many attributes the political discourse has in print media (i.e. the editorials), we were interested in the lexicon and its interpretation in a range of semantic coordinates. The final objective of this study is to develop a computational framework able to offer to

the researchers in mass-media, political sciences, political analysts, to the public at large (interested to consolidate their options before elections), and, why not, even to politicians themselves, the possibility to measure different parameters of a written political discourse. Part of this research, as reported in (Gifu, 2010, 2011, 2012, 2013), was concentrated on this type of human validation.

This paper is structured as follows. Section 2 shortly describes the functionality of the software and the associated resources for the Romanian language. Then, section 3 discusses two examples picked up from the 2014 presidential campaign in Romania, in terms of print press, and section 4 presents some conclusions and future work.

2. Previous work

The analysis of this type is not new. LIWC-2007, for instance, does a similar type of investigation over texts. But this software we developed, PDA[1] (*Public Discourse Analyzer*), while copying some features from LIWC-2007, includes many new functionalities. It offers the possibility to analyze efficiently large bodies of text and to characterize them quantitatively and qualitatively, the results having to be as close as possible to the analysis made by a human expert. The system offers a global perspective over the political discourse, as well as a punctual one. One aspect of the software presented here touches a lexical-semantic functionality, which has some similarities with the approach used in LIWC (Pennebaker, J. W. et al., 2001). There are, however, important differences between the two platforms. LIWC-2007 [2] is basically counting words and incrementing counters associated with their declared semantic classes. In the lexicon, words can be given by their long form, as a complete string of characters, or abbreviated, in which case the sign '*', placed in a terminal position, plays the role of the universal jolly-joker, replacing any character. For each text in the input, LIWC produces a set of tables, each displaying the occurrences of the word-like instances of the semantic classes defined in the lexicon, as sub-unitary values. For each semantic class, such a value is computed as

[1] http://nlptools.info.uaic.ro/Resources.jsp
[2] www.liwc.net

the number of occurrences of the words corresponding to that class divided by the total number of words in the text. It remains in the hands of the user to interpret these figures. And there is no support for considering lexical expressions.

The PDA software performs lemmatisation of words. This is why the lexicon can now be declared as a collection of lemmas having the POS categories: verb, noun, adjective and adverb. As seen, we leave out the pronouns, numerals, prepositions and conjunctions, considered to be semantically empty.

An entry of the lexicon has the form:

<lemma> <POS> <sem-list> (1)

where <sem-list> is a list of semantic classes.

Fig. 1. The session work in PDA

This means that the same lemma can appear with more than one POS and, if needed, with different semantic interpretations. The user has the possibility to either define an entry as a <lemma><POS><sem-list> triple.

The second range of differences between the two platforms stays in the user interface. In PDA, the user has an easy interactive interface, offering a lot of services: opening a file in different formats (.txt, .doc, .docx, .pdf), modifying/editing and saving the text, functions of undo/redo, functions to edit the lexicon, etc. Then, the menus offer a whole range of output visualisation functions, from tabular form to graphical representations and to writing services. Figure 1 shows a snapshot of the interface during a working session.

Finally, another important development was the inclusion of a collection of formulas which can be used to make comparative studies between different subjects. In section 3 we will present an example.

The PDA lexicon now contains over 10.000 lemmas and 33 semantic classes presented in Table 1. For instance, social class includes a large group of words that denote social processes, including all non-first-person-singular personal pronouns as well as verbs that suggest human interaction (talking, sharing), like: *presidency*, *event*, *celebration*. We work now to populate the lexicon further by importing the words with emotional load from DEX-online[3]. The semantic classes in PDA are partially placed in a hierarchy.

Table 1. The 33 semantic classes currently included in the PDA package

Code	Classes	Description and examples
1	swear	Words that harm the reputation of someone: *damn, stupid etc.*
2	social	Words about social appurtenance: *presidency,*

[3] DEX-online is the greatest public online dictionary for Romania.

		election, etc. It contains next 3 classes.
3	family	*clan, relative, etc.*
4	friends	*comrade, colleagues, etc.*
5	people	*adulte, citizens, etc.*
6	emotional	Words with emotional effect: *abused, enthusiasm, etc.* It contains next 2 classes.
7	positive	Words with positive effect: *nice, popular, etc.*
8	negative	Words with negative effect: *aggressive, cynic, etc.* It contains next 3 classes.
9	anxiety	*umpy, suspicious, etc.*
10	anger	*offensive, irascible, etc.*
11	sadness	*alarming, sad, etc.*
12	rational	Explicative words: *inventive, admissible, etc.* It contains next 5 classes.
13	intuition	*explicative, decisive, etc.*
14	determine	*deductive, inventive, etc.*
15	uncertain	*confuse, ambiguous, etc.*
16	certain	*precise, absolutely, etc.*
17	inhibition	*stammer, ezitant, etc.*
18	perceptive	Words related to perceptions: *hear, observes, flexible, etc.* It contains next 3 classes.
19	see	*tare, incandescent, etc.*
20	hear	*acoustic, bluntly, etc.*
21	feel	*sharp, tasted, etc.*
22	sexual	Words with a sexual tonality: *bitch, hot, etc.*
23	work	Work specific words: *adviser, organization, etc.*
24	achievements	Words that reveal human accomplishments: *award, skills, etc.*
25	failures	Words that reveal human errors: *mistake, unfulfillment, etc.*
26	leisure	Words from the recreational domain: *dance, camping, etc.*
27	home	Words related to house: *room, attic, etc.*

28	financial	Words related to economy and finance: *wealth, account, etc.*
29	religion	Words with a religious tonality: *Bible, God, etc.*
30	nationalism	Words with a patriotism tonality: *nation, Independence, etc.*
31	moderation	Words with a moderate tonality: *well, good, etc.*
32	firmness	Words expressed firmly: *confident, firm, etc.*
33	spectacular	Words expressed sensational: *sensational, brilliant, etc.*

A special section of the lexicon includes expressions. An expression is defined as a sequence:

<root-list> => <sem-list> (2)

where <root-list> is a list of roots of words, therefore each optionally followed by the '*' sign. Because, in principle, a root can also be a numerical value and the semantic classes in <sem-list> are indicated by numbers, to separate the roots section from the semantic categories section we had to place a special sign (=>). Each time a sequence of words matching the <root-list> is recognised in the text, the counters associated with the semantic classes in the <sem-list> are increased.

There is a hierarchical classification of partial classes expressed, as seen, in XML:

```
<classes>

<class name="social" id="2"/>

<class name="family" id="3" parent="2"/>

<class name="friends" id="4" parent="2"/>

<class name="people" id="5" parent="2"/>
```

</classes>

The social class has three subclasses: family, friends and people. The same situation for emotional, rational, positive and negative classes.

For instance:

The lemma *mother*, the following classes are assigned: 2 = social, 3 = family.

Whenever the word or a variant of the word is detected in the input file, all three counters, corresponding to the classes mentioned, are incremented. In order words, the lexicon assigned to the first class is a sum of all words/roots from subclasses.

The 33 semantic classes included now in PDA have been selected to fit optimally with the necessities to interpret the political speech of the Romanian presidential campaign, in 2014. Also, the user can define at his/her will these classes and the associated lexicon.

3. The Romanian presidential elections in 2014

The articles from newspapers are a mirror of contemporary society, rapidly to reevaluate the socio-political life. Any political text may create inconvenience or may become useful for a power group of the moment.

For the elaboration of preliminary conclusions over the presidential elections process, conducted in the period 3-14 November 2014 (the 2nd tour of the election's campaign) in Romania, we collected, stored and processed electronically political texts[4].

[4] Editorials, published by three national publications and political speeches (in both oral and written form), belonging to two candidates for the function of President.

In essence, the program receives the input from a file, and counts occurrences of words belonging to its defined classes. The user can notice directly the mentioned semantic classes (and the corresponding frequencies), as the words belonging to a selected class appear underlined with a colour in the left screen. The user can choose a type of graphical representation ("function", "pie" or "columns"), which give intuitive visual perceptions on which the interpretation of discourse data can be performed more conveniently.

PDA provides a library of comparative functions, with 2 to n different input streams of data, $n \in N$, where N is a set of natural numbers. One stream can be either a newspaper, or only one discursive approach on a certain topic delivered at a certain moment in time by the traced author.

To exemplify, we present below two cases in two different graph representations:

1. In fig. 2 we see one type of graph that points out the predominant discursive characteristics of one of the three monitored dailies. In this example we analyse comparative differences between "x" daily and the average of the other two dailies ("y", "z"). We named this type of analysis "one-to-two", as given by Formula (3), included in the PDA Mathematical Functions Library:

$$Diff_{x,y,z}^{1-2} = average(x) - \frac{average(y) + average(z)}{2} \quad (3)$$

where *x, y* and *z* are three streams; *average(x), average(y)* and *average(z)* are the average frequencies of *x, y* and *z* over the whole stream, and the difference is computed for each selected class. Since a difference can lead to both positive and negative values, these particular graphs should read as follows: values above the horizontal axis are those prevailing at the daily *x* versus the daily *y* and the daily *z,* and those below the horizontal axis show the reverse prominence. A zero value indicates equality. Our experience shows that an

absolute difference value below the threshold of 0.5% should be considered as irrelevant and, therefore, ignored in the interpretation.

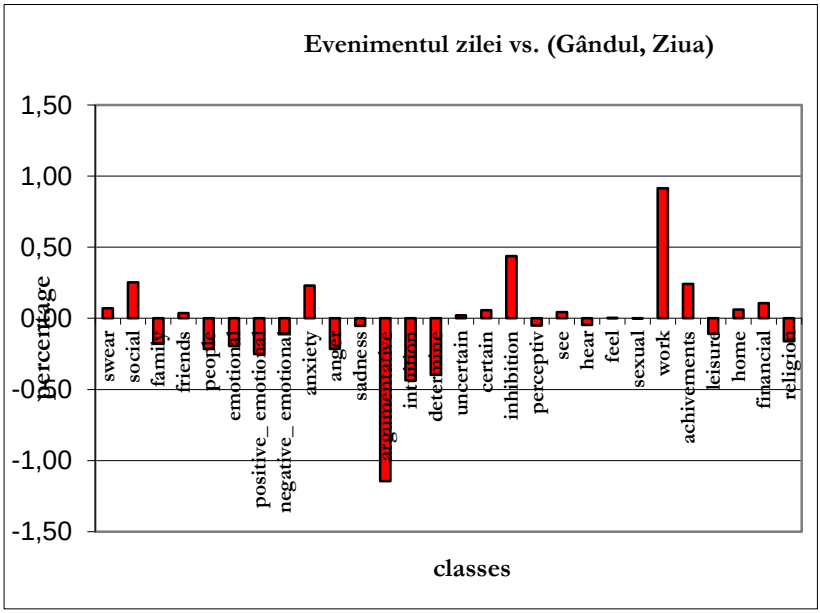

Fig. 2. The average differences in the frequencies for each class after processing the editorials (the second tour), between the newspapers: *Evenimentul zilei* versus *Gândul* & *Ziua*.

So, the graphical representation in Fig. 2, in which *Evenimentul zilei* (above Ox axis) is compared with *Gândul* & *Ziua* (below Ox axis), should be interpreted as follows: *Evenimentul zilei*'s discursive interventions have an interest more towards the working aspects (work class) than *Gândul* and *Ziua* together, which had a argue point of view (rational class).

2. In fig. 3 we see one type of graph that points out the predominant discursive characteristics of one of the two presidential candidates, remained in the second tour of elections. In this example we analyse comparative differences between "x" and "y" candidates. We named this type of analysis "one-to-one", as given by Formula

(4), included, also, in the PDA Mathematical Functions Library: also:

$Diff_{x,y}^{1-1} = average(x) - average(y)$	**(4)**

where *x* and *y* are two streams; *average(x)* and *average(y)* are the average frequencies of *x* and *y* over the whole stream, and the difference is computed for each selected class. Since a difference can lead to both positive and negative values, this particular graph should read as follows: values above the horizontal axis are those prevailing at the candidate *x* versus the candidate *y*, and those below the horizontal axis show the reverse prominence. A zero value indicates equality.

To exemplify, we present below a graph with two streams of data, representing the political discourses between the two remaining presidential candidates in the election race, the second tour of voting.

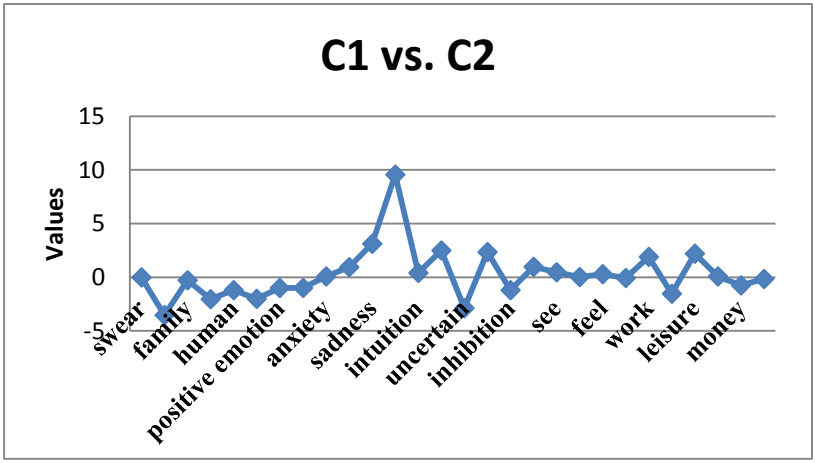

Fig. 3. The average differences in the frequencies for each class after processing the texts from debates (second tour), between first candidate versus the second candidate.

So, the graphical representation in Fig. 3, in which candidate 1 (C1) (above Ox axis), is compared against candidate 2 (C2) (below Ox axis), should be interpreted as follows: C1's discursive intervention are much more rational than C2's, therefore touching directly onto human common sense, being also rather determine (cause class), while his opponent, C2, has touched more onto social issues (social class) and he had an emotional attitude (emotional class).

Many of the conclusions found by the program have been confirmed by political commenter's. Moreover, the program helped also to outline distinctive features which brought a new, and sometimes even unexpected, vision upon the discursive characteristics of the presidential candidates, of the columnists and, last but not least, of the Romanian electors, at the end of 2014.

4. Conclusions and discussions

Currently, the NLP domain has reached a scientific and technological maturity that makes it useful in the activities carried out by researchers in socio-humanity fields.

This method has a range of features that make it attractive as a tool to assist political campaigns. It can also be rapidly adapted to new domains and to new languages, while its interface is user-friendly and offers a good range of useful functionalities. The program helps to outline distinctive features which bring a new, and sometimes even unexpected, vision upon the discursive characteristics of the political author, or of the columnists.

In the future our intention is to include a word sense disambiguation module in order to determine the correct senses, in context, of those words which are ambiguous between different semantic classes belonging to the lexicon, or between classes in the lexicon and outside the lexicon (in which case they would not have to be counted). Also, we plan to align the semantic classes in PDA with WordNet[5] for languages which support this type of linguistic resource.

[5] http://wordnet.princeton.edu/

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Chapter 5. The fundamental principles of international environmental law seen through the eye of neutrosophy

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Abstract

The study represents an application of the neutrosophic theory of the distinguished Romanian- American professor, Florentin Smarandache. Etymologycally, neutrosophy stems from the French "neuter" (< Latin neuter, neutral) and the Greek "Sophia" (skill, wisdom), meaning knowledge of neutral thought.

Neutrosophy, as a newly-born science, a new branch of philosophy, studies the origin, nature, and scope of neutralities, as well as their interactions with different ideational spectra. It can be defined as the incidence of the application of a law, of an axiom, of an idea, of a conceptual accredited construction on an unclear, indeterminate phenomenon, contradictory to the purpose of making it intelligible. Better said, the Fundamental Theory of Neutrosophy states that every idea <A> tends to be neutralized, diminished, balanced by <Non-A> ideas - as a state of equilibrium, and this only proves the usefulness of neutrosophy in the study of law in general, and environmental law especially, since the latter has to deal with pollution cases, where the state of fact can be difficult to establish, since both parties implied have the tendency to distort the truth, generating <A> and non <A> versions of the same fact.

It results that in what concerns the evaluation of the encroachment upon the fundamental principles of international environmental law, for improvement, one can achieve a framing of the principle of prevention, precautionary and polluter pays into neutrosophic criteria.

Because of the constant awareness in the last decades on environmental issues, a lot of talk has been given on the above mentioned principles, more often than not people lacking the sheer essence laying beneath them, and this is why the present study is meant to bring to the surface indubitable data.

Keywords: principles, neutrosophy, environmental law, international law

1. Introduction

In the last decades, an essential interest, priority and growing environmental protection at the local, regional and global level, manifested by the appearance of a large number of international treaties and conventions, decisions and Community directives, but also by implementation of these Community rules nationwide, can easily be seen.

In the actual context, it cand be stated that, liability in both international law and in communitary law is in a period of crystallization, both in what concerns regulation, and in what concerns jurisprudence. This is why the author considers, citing Professor Florentin Smarandache, who in his turn paraphrased Protagoras's famous adage (Human is all things' measure), that "Neutrality is the measure unit of all things" (Smarandache, 2005). And this due to the fact that contraddiction and neutrality are nature's essence and examples of this may be found anywhere, including in an analysis of the principles of international environmental law.

2. The principle of prevention

The principle of prevention as a key principle in international environmental law has as a premise-situation national and international awareness of the fact that it is more important to prevent the actions of damage to nature than to repair the damage, which is sometimes impossible. For the European Community, the environment represents the ensemble of elements, that in the complexity of their relations constitute the framework, surroundings and conditions of people's lives, as they are or how they are perceived (Prieur, 1991, p. 2).

In the international environmental law, circulated the view (Kiss & Beurier, 2004, p. 147) that the principle of prevention's onset occurs with the Arbitral Tribunal sentence of 11 March 1941 in the Trail smelter case, when it was decided that the foundry had to refrain in the future from causing damage through its emissions in the State Washington. In this case, the Dominion of Canada was held

liable for damage caused by the escape of pollutants into the atmosphere of a smelter, because it was its duty to ensure that it is operated in accordance with the obligations assumed by the international law of any State, thus being established the permanent duty to protect other states against injurious acts of persons under his control:,, ... the Court considers that no state has the right to use its territory or allow its use so as to cause smoke injury or property in another people who are there, if it is serious consequences and whether the damage is proven with clear and convincing evidence. '

The decision above cited has been interpreted in the literature as a statutory existence of a rule of international law which imposes on states the obligation to prevent trans-boundary pollution or to use their territory to be injurious to others. Furthermore, it was subsequently translated in Principle 21 of the Declaration of the UN Conference on the Human Environment in Stockholm (Kiss & Beurier, 2004, p. 34), the following: (...) States have, in accordance with the Charter of the United Nations and the principles of international law, the sovereign right to exploit their own resources pursuant to their own environmental policies, and the responsibility to ensure that activities within their jurisdiction or control do not cause damage to the environment of other States or of areas beyond the limits of national jurisdiction.

In neutrosophic terms, the above paragraph presents the evolution of an idea from <A> to <Non-A> and then to <Anti-A>, even if "Between <A> and <NonA> there is no clear distinction, no exact frontier" (Smarandache, 2005), as no one can discerne where does <A> really end and <Non-A> begin.

In general, in what concerns international law, the principle of prevention is present in numerous bilateral and multilateral agreements designed to protect the environment, such as environmental impact assessment in a transboundary context, protection of rivers, waste management, marine environment, climate, biodiversity, layer ozone or Antarctica.

Regarding the meaning and content of the principle, enlightening is the verb itself "to prevent " which means "to advance", "going to meet problems", "to warn", "to attract somebody's attention" (Black & Waltemberge, 1960, p. 510) which led to the assertion (Sadeleer, 1999, p. 119) that, depending on the method to combat activities

detrimental to the environment, prevention can take various forms: offensive prevention, active prevention, passive prevention. This is only an exemple of Neutrosophic Study Methods, among which can be found: mathematization (neutrosophic logic, neutrosophic probability and statistics, duality), generalization, complementarity, contradiction, paradox, tautology, analogy, reinterpretation, combination, interference, aphoristic, linguistic, transdisciplinarity, of course, with emphasis on reinterpretation, transdisciplinarity and linguistic, as these are the ones being used.

Extrapolating the above mentioned classification, we can say that offensive prevention is absolute to the extent to which the damage occurred is hampered by prohibitive measures. Characteristic for offensive prevention is the determination of public authorities to order the cessation of activities suspected of being harmful, this form of prevention enrolling in the meaning of the verb "to prevent", "to advance", "going to meet problems" (Sadeller, 1999, p. 119).

Passive prevention takes the form of warning, generally manifesting through the implementation of means that are put at the disposal of public authorities so as to help them carry out a preventive policy, namely by imposing obligations such as: the obligation to declare certain activities, to inform consumers about the environmental quality of products and services, to set thresholds quality, control and surveillance activities. In a more informative rather than interventionist dimension, this approach should allow authorities to be informed in order to take appropriate measures at the appropriate time.

Active prevention, as a bridge between passive and offensive prevention, combines the features of the other two types of prevention, falling within the meaning of frontloading and warning against the occurance of environmental damage. This third form of prevention requires a vigorous intervention by public authorities in terms of control, regulation, intervention and limitation of pollution to acceptable levels (Sadeller, 1999, p. 119). By determining the level from which absorption possibilities in the receiving environment are exhausted, or by authorizing harmful activities to the environment by respecting the limits beyond which damage to the environment is unacceptable, active prevention is achieved.

Authorized discharges must not exceed the level stipulated in advance. The principle of prevention has appeared in the vast field of environmental law along with other fundamental principles such as the polluter pays principle and the precautionary principle.

3. The precautionary principle

Regarding the genesis and evolution of the precautionary principle, it is known that its first international implicit appearance is in the Final Declaration of the first Conference on the Protection of the North Sea, in which the North Sea riparian States declare themselves ,, aware that damage to the marine environment may be irreversible or reparable only with considerable costs and long periods and that, consequently, coastal states should not expect evidence of harm before acting" (Final Declaration of the first Conference on the Protection of the North Sea, 1948).

The precautionary principle continues to assert shy at the end of the 9th decade during several international conventions on the protection of the marine environment and waterways, (London, Helsinki, Paris), without being formulated and defined satisfactorily. Subsequently, it has expanded fast enough to other forms of pollution: air pollution and soil and, later on, it was proclaimed as a general principle of environment by specialized UN organizations, and met universal consecration during the Conference on Environment and Development in Rio de Janeiro, where it is mentioned in the Statement of 13 June 1992 as a legal, unconstraining instrument for environmental protection. The Conference in Rio de Janeiro triggered a series of takeovers of principle in most bilateral and multilateral international documents on environmental protection. Thus, in the opinion of some authors, the precautionary principle is considered a customary rule (Loroumet, 1995, p. 183), while others integrate it into the quasi-legal field of the so-called ,,soft-law" (Sadeleer, 1999, p. 138)

Of course, the two principles discussed above, although similar in content, can be easily differentiated using the criterion of awareness of risk that is present in varying degrees. Thus, the concept of risk in the prevention principle relates to risks whose course from cause to effect is known, unlike risks incidental to precautionary principle that are unknown. Prevention involves both

risk assessment to avoid hazards, and actions based on knowledge of the current situation, in order to prevent environmental degradation. The principle of prevention requires action on cases that cause pollution or degradation and activities to limit the effects of destructive or harmful environmental factors.(Sadeleer, 1999: 106-135).

The above-mentioned comparison is characteristic of the neutrosophic mode of thinking which regards old concepts, systems from many different angles and showes that an idea, which is true in a given referential system, may be false in another one, and vice versa. Moreover, it attempts to make peace in the war of ideas, and to make war in the peaceful ideas.

In the same sense it was stated in the Ministerial Declaration of the Second Conference on protecting the North Sea, where it was declared at point XVI.1 that precautionary principle applies ,,when there is reason to believe that a damage or adverse effects on living resources of the sea are likely to be caused by such dangerous substances, even if there is no scientific evidence to establish a causal link between emissions and effects. "

Accordind to French professors Genevieve Viney and Philippe Kourilski, ,,precautionary principle is the attitude that must be taken by anyone who makes a decision on an activity which can be assumed, reasonably, that presents a serious danger to current and future generations or the environment. These people, especially public authorities, must give priority to health and safety imperatives of economic freedoms (...) and reduce the risk to an acceptable level for an bearable, economic cost (Kourilski & Viney, 2000, p. 216).

4. The polluter pays principle

Polluter pays principle "requires that the polluter should bear the costs both to achieve pollution prevention measures, for remedies and to cover damage caused by pollution" (Sadeleer, 1999, p. 50; Kiss & Beurier, 2004, p. 144; Dutu, 2004, pp. 124-126).

In Europe, the OECD and CEE, it was often stated that the polluter pays principle bears the social costs involved in the fight against pollution of the environment by the one responsible of causing such pollution. Subsidies received from the state to help financial investments in pollution abatement is contrary to polluter

pays principle (Birnie & Boyle, 2002, p. 92; Dutu, 2004, p. 136). While the polluter pays principle requires full coverage of the effects of pollution, the prevention principle involves a series of actions for preventing environmental degradation, through risk assessment to avoid hazards, and actions based on knowledge of the current situation. Thus, this is the expression of the Law of Joined Disjointedness, as a law of science used by neutrosophy, which means that there is little distinction between "good" and "bad" and that the rational and irrational work together unseparately, as well as consciousness and unconsciousness similarly.

Under EC Council Recommendation of 7 November 1974, by pollutor must be understood a ,,person who, directly or indirectly, causes environmental damage or creates conditions leading to such damage." The notion of pollution has been defined in the Directive 96/61 / EC of 24 September 1996 as ,,introduction, directly or indirectly, by human activity, of substances, vibrations, heat and noise in the air, water or soil, susceptible to affect human health or the environment, to bring damage to the goods, affect or prevent the use of the environment for recreational or other uses of it."

In Community law, the polluter pays principle was included in the Single European Act of 1987 (Article 130 R), the Maastricht Treaty in 1992 (art.130R paragraph 2), the Amsterdam Treaty of 1997 (Art. 174 para. 2). Acceptance by the international opinion of the polluter pays principle was consolidated during the 80s and was manifested by enrolling it in numerous international agreements (for example, the Convention on the Protection of the Marine Environment of the North-East Atlantic, signed in Paus, September 22, 1992, states that ,,Contracting Parties shall apply the polluter pays principle according to which costs resulting from preventive measures to reduce pollution and fight against it must be borne by the polluter"). It was also expressly consecrated by the Helsinki Convention, held on 17 March 1992 on the transboundary effects of transboundary accidents.

5. Conclusions

In conclusion, violation of international duties concerning environmental protection (irrespective of their customary or conventional origin) of a general principle of environmental law will,

under certain conditions, trigger international liability of states. Still, sometimes it may prove deceptive, if not impossible to hold someone liable for environmental damage, especially since, in neutrosophic terms, one can easily distinguish between two main types of truth: the true truth and the false truth, apart from the intermediate shades of truth. The same applies for falsity: the true falsity and the false falsity, besides the intermediate shades of falsity.

This is when neutrosophy comes in, making it more facile to discern <A> from <Non-A> or <A'> , by this prooving that neutrosophy can be useful in any study, including that of the fundamental principles of international environmental law, namely the principle of prevention, precautionary and the polluter pays principle.

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Chapter 6. Neutral nucleus of the poetry of Ioan Alexandru

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Abstract:

The study is an application of the neutral-neutrosophic theory of Florentin Smarandache on the poetry of Ioan Alexandru.

In the work of Ioan Alexandru there is infinity of ambivalences, also it seems like the obsession of immortality and absolute prevails. The poetry springs from a soul dominated by a negative emotion which blurs the creation in order to destroy, but in this way it lives differently through the words full of an illusory, existent fond. He is looking for a referential point which allows him the defining of his own anxiety manifested in an undetermined space, which he names "Waste" and which can be identified with life, death, joy or spiritual and purifying pain, or the destiny of the genius man which gathers them all.

In his poetry, Ioan Alexandru creates a new direction: "In the way to being, through the sacrifice of being", a way of existing by not existing. He is looking for a sense to allow him, on one side, the union of the greatest systems of the human mind, and on the other side, to facilitate the raising to absolute. It is revealed an image of the neutrality of the material into nothingness, "a cataclysm at a universal scale", simultaneous to a time and contemplation in ascension.

Keywords: existing-not existing, waste, negative emotion, neutrosophic nucleus, poetry

1. An Innovative figure in the Romanian literature

Restless and prophetic soul, Ioan Alexandru offers in his poetry a reflexive lyrism, having a grave tonality, often opened to fabulousness and somniloquence. The tendency to ambiguity of the lyric text, realized through a profound process of tropology, confers originality to the lyrical discourse in which everything is loyal to the

philosophical meditation , the poetry being in the conception of the author "an act of knowing the Universe" (I. Itu,1994, p. 208). Decided to create the new poetry, looking for its elementary material, not using compromised details, the demiurgic vanity comes to stage, breaking out the hatches of the elements, drawing them out from the origins, leaving them deformed and pure. In the opinion of Piru, "the poet has the intuition of a space full of huge confusions of the life as its "germination" can feel. It has been spoken about these visions, established in his poetic universe**,** with his volume "Life meanwhile", about the expressionist nature, discovered through Blaga, or by an assimilation of our popular poetry, from incantation and morning. It is true that the expressionist techniques are present here through the deforming, styling and agglomeration of the images, through enumeration" (Al. Piru, 1975, p. 358). In the context of the new contemporaneous acquisitions it can be said that this "confusion, restlessness, is specific to the science of neutralities and the concept of neutrosophy launched by Florentin Smarandache. In the work of Ioan Alexandru there is infinity of ambivalences, also it seems like the obsession of immortality and absolute prevails. This can be seen in his volume from 1966 "The Arguable Hell". The volume opens with a motto: "I do something which seems to me closer to death than error, to human life than his language, which sometimes can be a betrayal of deeds" and an epigraph from Shakespeare: "From my despair a new life is born" (I. Alexandru) in other words the poet doesn't create, but destroys, but in this way he is alive in another way than through the words which only give the illusion of existence. "A better life", in the conception of Piru is equivalent to life itself-meaning immortality, if this is seen through the perspective of death" (Al. Piru, 1975, p. 362). Burning from the desire of finding the truth revealing modality, necessary to decipher the forces of The Universe, as any creator, the poet starts with "a powerful despair, suspecting everything, being afraid of the unseen forces which act in The Universe and having the strong desire to discover in the "debatable Hell" of existence, its signs. The curse of the poet is to keep in all his acts a maximum lucidity, almost inhuman: huge eye-glass which illuminates the dark spaces and discovers in the fruit of Universe, the worm which acts quietly and cunning" (E. Simion, 1965, p. 231). In this sense "the imagination preserves a huge fear of

the degraded forms of the material, in such a way that the Universe seems dominated by a congregation of the spirits, very hostile to the human being" (E. Simion, 1965, p. 231). The poet proves to be the possessor of a doomed conscience, specific to the modern poets, manifested through the "surrender to any compromise in the process of acknowledging, in fear of everything static and decayed, artificial, refusing to describe the idyllic spaces. His Universe is full of reptiles and rats, worms of Hell which drill out the stone, the earth, the wood, stars and huge plachiderms which fill up with fear the inhabitants of the Earth. The refusal of accepting the obvious is the primordial act of every knowledge" (E. Simion, 1965, p. 231).

Although having a "pure" look upon the Universe, the poet speculates in what concerns the world, "a huge question mark", even if the religious hypothesis are not accepted. That's why "through his fresh eye, characteristic to the originar vitality, the real seems as a continuous heaviness which defines the radical simplification of the great myths as places concentrated by energy. It appears the idea of death as an act of supreme determination; but looking through the absolute, death and life are equal through the fatality of the unknown dialectics (M. Popa, 1978, p. 118).

The poet blurs the borders between the world and the poetic ego to include himself in the interior of things, ending the poetical creation by divinizing the word and simplifying the lyrical discourse. In this sense, Zoe Dumitrescu-Bușulenga in "The Poetry of Ioan Alexandru", says: "what this watcher aims, who wants to give to the men the message of light and love which purifies and raises, is to give to his word the modesty to reveal its true force and value of logos, accentuating its character of psalm; as himself says, his poetry echoes as "unstoppable psalm", as "endless joy", having the power of the sword which echoes quietly and unseen through the veil of the being without "breaking" it, and from this and other tiny nucleus of poetic art, it is created more and more convincing the idea of a poetry as *res sacra*" (Z. Dumitrescu-Bușulenga, 1981, p. 11). The poem "Confession" is a testament of poetical language and is concluded in this sense: "my voice, saint and parental voice/ Heavily I lay among your field/ My son, a whole twilight I will let to you/ To burn in his flesh and mourn in his mouth" (I. Alexandru, *Imne*, p. 11). As an inheritance, the alexandrine creation is affirmed in "a neglected

expression, discontinuous, not from experience, but through visions which are built, raised and fight in their imperialism obeying all the rules of the nightmare […] the biggest presumption is to consider ugliness always expressive and noting improvising and being satisfied sometimes with the first notation", Cornel Regman observes in "Selecție din selecție" (C. Regman, 1972, p. 115). And he also says that "Ioan Alexandru still remains a poet of grave visions, ready to assume his duty for the whole guilt of the world. "Surrealist" to him is only the belief that restlessness means also poetry, trough the minimal effort of scratching everything on paper (C. Regman, 1972, p. 215).

Descovering the world in its absurd essence, the poet becomes a knower, "profoundly confused, interogating the world roughly. The maturity and experience make him incline to a specific resignation, to the deepest senses of things", it is the opinion of Vlad Pohila in "The literary and artistic truth" (V. Pohila, 2000, p. 7). Was Ioan Alexandru aware of the fact that in the space between telluric and celestial, there is infinity of neutrosphic elements? And is it that exactly this thing led him towards his own depths of being?

Anyway, we observe that through a variety of themes, the poets pleads for returning to tradition, the rustic Universe, in which it is mirrored life, birth, death and love for country- marked by the archaic civilization and anonymous heroism. Also, he valorizes the autochthon myths and the mistery of natural things, reflection, ethics, communication with nature, knowledge and discovering the essence. In this sense, I. Alexandru "uses artistic modalities specific to a meditative lyrism, uninitiated, pathetic, a mixture of realism and utopia, an ambiguity of image, a grave, solemn tonality, manifesting the tendency to decoding, valorizing a folkloric animism with philosophical finality […] manifests preferences for psalm, for an archaic language; the tendency to realize an ideal projection of the country in mythical time and space" (C. Barboi, 1983, p. 128).

2. Poetry, origin, nostalgy

For Ioan Alexandru the poetry is a unique act which claims its origin in the popular beliefs, into a folkloric, plurivalent philosophy of sense, in the spirituality of a certain topos capable of transferring the being in initial times and spaces. It doesn't have rhythm or

rhyme, and its form doesn't reveal the ability to combine words, but the art to guess the spring which can give it an identity, and which allows the raising of terrestrial to cosmic. Trying to define poetry and rub into the possible order of the material through thought and will, he affirms: "I assist at the world, spy and will/ Behind the laws of decency". But there is an intense vibration of the spirit of the stones and trees which have a terrifying destiny like man's. In reality, the poet is looking for a referential point which allows him to define his own restlessness. The erotic line of Ioan Alexandru is revealed through a gracious and musical lyrism: "Ardent you are under the rind of cherry/ And sleepless and not laughing at me/ And unsheathed by your knees too much/ A psalm crossing glasses, can be heard". Here the force of inaction is imposed, as a negative principle which acts in the Universe (Angelescu, 1999).

In the volume "Life in The Meanwhile" an archaic, original, autochthon spirit is cultivated, where "everything goes under meditation: the material in state of aggregation or dissolution, the anxieties of age, the erotic moments, the physiologic mystery, the succeeding of the seasons, the sharp practice of time" (E. Simion, 1965, p. 226). In this context, the "doubt" favorites the contemplation. In his creation, the poet applies the principle according to which "behind the obscure things there is a deeper reality of existence, that the vegetal world has its being, to which the poet must reach", Eugen Simion remarks because "to discover the soul of the mineral Universe, constitutes the decisive poetic act" (E. Simion, 1965, p. 226). The singularity of his creation is not only because of the originality of the language, but an adhesion to "a certain space and time", of the rural, Ardelean spirituality", pleading for returning to "springs, against the "disease of the century" (the intellectualization of poetry) and in forming of a poetical thinking together with the simple life of humans and things" (*Echinox*, 1972, p. 7). That's why Ioan Alexandru says: "What is characteristic to Ardeal comes from the power of work, patience and tenacity of a huge number of inhabitants. These people really create tradition. And it is impossible to be understood from the outside [...] because duration doesn't come from words, but from silent facts and the conscience of the thing accomplished […] if this is not done, all the others are absurd" (*Gazeta literară*, 1966, p. 3). Then, his declarative

discourse: “I come from ancient ancestry of chanters/ in the choir of Ardelean churches”, claimed by an ancient spirituality, with Dacian origin. In this sense, Alexandru Ruja in “The poem of the archetype. The psalm ritual: Ioan Alexandru” affirms: “The eye holds back by the time, the look goes deep down in the past, its voice fades away by blood” (Al. Ruja, 1986, p. 252.) (seealso Angelescu, 1999; Boldea, 2012). This past coming from father to son, is understood as an order of the real , which integrates all the generations in this cycle of life and death: ”I drop back with my shaking/ In the giddiness of the stubborn world/ Until dark comes upon us/ And I decend again from lamp/ In the memory of the world/ To listen by thousands of years the same story/ From father to son/ The same deceptive waves/ Cutting the banks of sleep” […] when the cemetery is full from one side/ To the other everything restarts from the beginning/ the grave of my grandpa upon the grave of my older grandpa/ Of the old Mayer/ Upon the older Mayer/ The old Priest/ Upon the older priest/ The old village/ Upon my archaic village”. Coming at a certain stage of exhaustion, the Alexandrine world is reborn from origins like the Phoenix bird from ashes in a new creative movement, which repeats the previous one, being the basement of the new present; ”It will be a time when the clues will break/ And the blind ashes will build the Universe once again/ With its centers in the middle of the past.” But the Universe of the poet is not under the sign of the “wonders corollas” as L. Blaga, because the paradise harmony is impure in spite of the desperate creative effort to re-built the instable equilibrium which defines the vital cosmic Force. Thus, the state of contemplation is static, as a break after the rough battle “to be”, and this is metamorphosed in a poetical cry coming from solidarity with the pains and sufferings of the whole Universe through which the tragic of lamentation is projected into the human existence: Down to a wing I’d like to/ Cry lying down my back/ in the eternal snow”.

3. Symbolism and mystical revelation at Ioan Alexandru: Waste

Through *symbol*, through *words symbol*, Ioan Alexandru drills the most subtile nuances of the inner life. Rene Guenon in “The symbols of the sacred science” considered that “in symbolism there is a way of expressing becoming fully unknown to the modern

mentality […] but is the best way to transmit the superior truths […] everything the modern soul neglects and refuses" (R. Guenon, 1997, p.13). The philosopher Barkelei also said that the world is "the language through which the infinite spirit talks to the finite beings", without being "an assembly of arbitrary signs" in which exist "the harmony among signs and signified things" (R. Guenon, 1997, p. 13). In another train of ideas, Adam could give names to all the beings alive because he had received from God the knowledge of their nature (Facerea, 2, 19-20). That's why all the old traditions teach us that the real name of a being forms a whole with its own essence. In their effort to decode the symbols-the butterflies, the pelican, the snake, the roses, the gillyflower, the perle, the Groom-existing in the poetical creation of Alexandru, J. Chavalier and A. Gherbrandt identify a double semnification, a hermetic one:

- The *Butterflies* are symbols of imponderability and instability being attracted to death by the flame of a candle, but also a symbol of Resurrection, of freeing the soul from flesh layer.
- The *Pelican* valorizes the Christian iconography as symbol of Christ, of his resurrection and sacrifice and the Resurrection of Lazar, Ioan Alexandru valorizes, in his creation the wonder of the Resurrection of Lazar in the Holly Bible, and also what Silesius says: "Wake up Christian and see, our Pelican splashes you with His blood and the water in His heart, if you receive it as you must you will be alive and healthy in a moment". In other words, the Christian symbolism is created over the wound of the hearth from which the flows the life giving blood and water.
- The *Perle*, conceived as a mystical centre, symbolizes the rejection of instincts, the spirituality of the material , the transfiguration of the elements. But the attribute of the angelic perfection […] gained through a reformation. She is white, pure, rare and precious because embodies the Heaven" (cf. Mt.13, 45-46). (after J. Chavalier and A. Gherbrant, *Dictionary of Symbols*, 1995).
- The *Rose* in iconography is either transfiguration of the blood drops or the Corolla in which they poured in, or the symbol of the wounds of Christ. Mystically viewed, it is a

symbol of the Virgin Mary or Christ who puts his seal on soul" (I. Pop, 1973).

- The *Groom* is the symbol of necessity of unification in spirit of the world" (E. Simion, p. 336).
- The *Snake,* also known for his intelligence, it is a symbol of cunning, of malefic forces". These symbols, in the vision of Petru Poanță "are nodal points in the material of poems and take into account an initiation" (P. Poanța, 1973, p. 112).
- The *Eagle* is the symbol of contemplation.
- The *Boat*, in Christian tradition – Noah's Ark, Ovid Densușianu, in "The philological studies in Romanian" cites B. Pascal which said: "It is a pleasure to be on a boat shaken by storm when you are sure it won't sink" (O. Densușianu, 1898).
- The *Sea* as symbol in a deeper affective plan, represents the encounter with adolescence. It gives the sensation of solemn immensity in movement, which implies the passions 'disequilibrium."Now my feelings are so strong/ I wander in a chump". On the other side it can be observed the resemblance with the coming out road of the Jewish from Egypt, guidable during the day, by an "enlightened cloud" and by night, by a "fire pier", journey which ends with the miraculous getting through the Red Sea. J. Chavalier and A. Gherbrant in „Dictionary of symbols", affirm: "The seas have gorgeous bones, the Universe is seen as a huge maternal tid" from which the milk is pouring, a symbol of" abundance, knowledge of the word, of immortality", in the opinion of P. Poanță (P. Poanță, 1973, p. 113).
- The *Music* itself, symbolizes the diaphane estate, pure: "On the edge of music the spores of the lunatic plops/ mops are breaking my sensual tympanis/ In their night peregrinations/ In white flocks, bind by my chest/ and root right in my beard springs".

The *Eros*, the ones which "unites the contraries and pushes every being to realize oneself in the act, as Al. Piru says, has the dimensions of a cosmogonies , violent and pure: "The double stars in the sky, huge black adolescents/ uncaring to the dissipation, shine blinding, purely, hugged in secret./ The same prime axe holds them/

the same sleep pushes them through emptiness uninterruptedly/ the boy star, tow of long emulsions/ sidereal launching through the girl star/ tides come off from the in love sphere/ and so, as in a dream, the girl veils" (Al. Piru, 1975, p. 361).

It is necessary to say that Ioan Alexandru rings up to the biblical fond from the perspective of a searcher of poetry senses; a sense to allow him on one side, the fusion of the greatest systems of the human thinking, and on the other side to allow him to accede to absolute. His poetry springs from a soul haunted by restlessness in what concerns the attitude in front of death, seen as an ascension "en plein voyage du fou", in the opinion of J. Huizinga in the "Twilight of the Middle Age": "I feel…therefore taken/ the boat under me terrified is running/ I reach, I reached/ The first time underneath the waters flow/ on waves I lay and I see thousands of stars/ and the sea is blue/ and thousands of chorus gather around me singing/ I bend a flood of winds/ My raising begins through the heaven custom-houses/ There a sea is left behind/ There a nation, there a monastery/ A mother, a spring, there a grievous land/ And there is a genius and there is a sun/ And here is death and the dawn" (J. Huizinga, 1970, pp. 316-317). He also says in "Custom-houses of waste": and "the process of reducing anything to general" where the visions are revealed alternating, and in which the sky and purity give place to a real experience of absolute, each existential act meaning a new audition" (I. Pop, 1973, p. 210).

In what concerns the poetical discourse, I. Pop in "The poem of a generation" observes a double manifestation:"The poetic discourse simplifies and complicates in the same time, because on one side it appeals to a consecrated imagistic and on the other side, proposes an initiation in the metaphorical code- used allegorically- The Waste (I. Pop, 1973). Regarding the waste, Al. Piru reveals a poetic: typology of the being being in a fertile dilemma of existence:"Who has the waste, is dead/ who doesn't have it, is steril". To the question"What is the waste?" The poet answers: "A celestial pergament-between the spring and the sea", which flies between the Spring from down and the Light Spring from up, which train all the directions , miving "the greatest mysteries of life". "We are built by the Greatest Spring- which forever goes up and down/ the waste lays between us and him/ with his huge tresses of mill/ pushed away and

attracted forever/ the spring from down and the one from up/ in us the waste grains/towards east and west". The space of waste takes into account the detachment through alienation and its recovering through the movement of springs which until then they had been projected themselves into temporality its original essence: "flows as if it stays/ and flow as if they spring from themselves". In this context the aim of the poet is to love the waste, symbol of life, to go down, until becoming a nucleus generating new Universes: "The poet was given/ The waste to love and wandering/ Building from skies to skies/ The blue, a fire in a stone". For C. Hristu, the waste "signifies thirst of knowledge, unfulfilled, which takes us down in the empire of the wise resignation. It is here something from the greatness of the attitude towards the mystery of death in "Mioriţa", disarmed renouncing of penetrating the absurd, but still generating restlessness" (C. Hristu, 1972, p. 23). The poet maintains an ambiguity upon the signification of Waste. It can be death, maybe life, the centre of spiritual suffering, purifying or the destiny of the poet to include them all. This indetermination, generating ambiguity, is a neutrosophic element! An idiotic axis which creates a new direction:"On the way to being through the sacrifice of being", a way of existing, but not existing, "a beginning of the inside", "when the gates of the exterior real seem locked". That's why, it is revealed an image of the neutrality of the material in emptiness, a "cataclysm at a universal scale" and at the same time, "a purifying territory of the "aesthetics of contemplation" in ascension". There is infinity of existential possibilities which describe the symbolic road of the transcendence of the material towards the core of "the dark of darkness" or the "the fire core which burn the phantoms", "an allegoric road from the infernal; obscurities towards the paradise light of an essential knowledge: ecstatic identification with the Absolute" (I. Pop, 1973, p. 214). This is a neutrosphic nucleus!

The poems from "The custom-houses of the waste", claim homeogenity with the greatest visions of the worlds disappearance from "Memento Mori", by Mihai Eminescu. In the "great clepsydra which filled up", the world becomes static, captive in a burning noon, black butterflies which once "bended heavy and huge over the tours of the first nations", now step back under the arid sands, and behind them there is the view of a "huge burnt highland"; in the

never ended space, the humanity stays still.. but this space is benefic for affirming the visions resulted from the combinations of the apocalyptic with the serenity of a melancholic voice. ”The winds are pouring for so long/ For so long I don’t know myself/ In the sky with the earth I disappeared/ On the waves of foreign seas/ The angels took, forgiveness brought me back/ On an wasted island I am in the sea/ I am crying and it’s night and I am nacked/ And in the sky there is one more candle left/ Snakes from the depths came out/ whistling , quietly speak/ On my knees I pray and I am a prince/ And around me there’s a band of brides”. Remaining in the dominant space of waste, Otto Pöggeler in “La pense de Heidegger” reveals a simile among Ioan Alexandru and the german poet Holderin: ”The waste of Ioan Alexandru, with night and frost “they work together heavily/ Hungry to bring back/alone, the river to the spring”, like Holderin in *Der Ister*: ”That (the river) seems to walk back” […] signifying that “journey of the place”, “the unity of journey and staying”, “a road where the previous place remains preserved in the further place” (O. Pöggeler, 1967, pp. 300-301). Above all these, in the Alexandrine poetry, there is a new beginning after waste because, “at the edge of waste”, a liberating psalm raises. In the opinion of Ioan Pop, if the human existence is taken out from its concrete determinations, in order to *schematize* in an allegorical representation of the spiritual ascension, the word will have to receive a new status: liberated from the degraded zone of the daily existence dominated by the temptations of the ephemeral, he will name the being-essence, the language becoming in its assembly, “the house of being”, the being not being able to exist outside “the temple of the language”. The poetry brings back the original, defining itself as a primary, intermediary logos” (I. Pop, 1973, p. 217). From the creator point of view, meant to “love the waste and wander in it”, the poet dominates the waste through creative love: ”from the beginning of worlds/ he pretends to ask and doesn’t know/ how everything sinks interminably/ empire after empire”. The only instrument remained is the Word. Through it, the emptiness, metamorphosed in creative spring and the condition of the poet identifies with “*sen un Lihtung*”- because illumination-specific to holderian expression and “Vox clamando in deserto e” or some other time with “fonde l’amour de tours qui dominant les sable” of the Antoine de Saint –Exupéry

(Citadela); that's why Ioan Pop considers that the feeling of wasting finds its salvation in praising things "against fear of death" (I. Pop, 1973, p. 217). As a sacerdotal man of word, Ioan Alexandru speaks about the meaning of the writer: "The poet, as a man of word, has the gift to say properly what's in many people's heart, he says in word, the warmth, joy and the peace of many and these word uttered, the others think is theirs, taking it as an exchange value , among them speaking it, gradually, enrich themselves and by doing these, they give birth and build homes" (I. Alexandru, *The love for the country*, 1978, pp. 24-25). The force of his word is incredible. In the spirit of Heidegger, he penetrates the essence of things, finding their origins: "The voice is the temple in which I was to be/ as a great Priest of the holy words/ to know them and heavily to feed/ and the fat grass among the tombs/ to be humbly their forehead/ in searching for great springs/ in tightly tracks over the abyss/ to become bridge for my humble feet/ the great priest, for words a sanctuary/ come all of you after me/ dumb and armless for the blinded comings". From the perspective of a Creator- a servant of the word, Ioan Alexandru claims his identity of the byzantine servant-man, who being national, it is also universal. His value is recognized by the philosopher Nietszche, who in "Beyond good and evil" said:"Not the world of Indian writings, nor the Greeks, can't stand aside" (Nietszche, 1991). Fascinated by his new identity, Ioan Alexandru expresses his joy from the point of view of an Illuminated:"I am made only from eyes/ Ioan The Light, forever looking/ a huge blue eye/ which flies alone uninterrupted/ Staying still on your head/ On a cross near the sea/ What shores, what lands, what lights/ In front of the eye they bend/ I don't understand a word, or see/ I am all eye, light from light". Becoming an Eye-Light, the poet is fascinated by his new identity and contemplates his beauty:"Easy light, easy light/ Raise from huge lily trees/ Easy light, wax nest/ Hollow with millenary honey/ Coming beyond the worlds/ And never sleeping/ A sunrise which never ends/ Easy light from easy light". The poet sympathized with this divine light, become his knower, sharing it to us too: "The glass of joy I drank/ Holly drunkenness praise to you/ I am nothing but a divine psalm/ Uncreated light in Waste". His work of art of this joy lyrics, is the poem "Origin", being at the same time a wonderful cosmogony: "At the beginning there was the Waste/ And in waste

there was a waste/ And in wind the word was burning, hiding/ And in word there was earth/ And the earth was nothing else/ But a rose in midnight/ On a cross calmly forgotten/ Loving the light from afar/ And the rose was nothing else/ But the light about to come/ And coming it embodied/ Light rose light/ The light not by itself it stands/ But looks for each and everyone/ By name from wasted lands calling/ You are so-and-so. This way happened for me/ coming enlightened light/ The first baby with the first voice/ And I called you Father".

4. Conclusion

Attempting to attenuate the borders between the poetic ego and the world, to yell from the inside of the things, the poet, who looks at us and cultivates as a sacred wander, the gift of poetry, intensifies his effort to find the sacred resorts of the word, by reducing and simplifying the lyrical discourse. He proposed himself to give humanity the message of light and love which purifies and raises, to imprint to his word, a revealing equilibrium in order to rediscover the demiurgic value. While becoming an acknowledging subject, Ioan Alexandru discovers the world in its tragic and real absurd, which allows him to interrogate her. His gained experience and maturity allow him to adopt a specific resignation, focused on the deep sense of things. Thus, this not very much known poet, sometimes debatable, identifies himself with everything he has written, everything he felt, sharing to us from his love, the great love of God through the force of the word created in the most profound essences.

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Chapter 7. Neutrosophic Thought Routes

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Abstract

"*Communication Neutrosophic Routes*" by Florentin Smarandache and Ştefan Vlăduţescu the authors and coordinators of the book, was published by Education Publishing, Ohio, USA, on May 2014, are two remarcable professors, first at University of New Mexico/ USA, the second at University of Craiova/ Romania, with many researches in neutrosophical, communication, mathematic, literature, journalism, social sciencies. Neutrosophy had been in the emergence phase since 1995. With its certification by the scientific community, Neutrosophy has become a type of incident knowledge, i.e. applicable in different fields. Neutrosophy legitimating was achieved by developing some doctoral research, through learning theory as a way of description, explanation and forecast and implementation of neutrosophic congress and conferences. Neutrosophy handles all neutralities. In the neutrosophic taxonometry, a class of neutralities is represented by the neutralities that, without turning into contradiction, generate qualitative leaps. The emergence is the cognitive phenomenon in which, from two or more connected neutralities, without contradiction, a change of quality or a qualitative leap result. Thinking in Hegelian terms has an axiom the idea that the qualitative change, qualitative emergences may arise from related neutral items. Neutrosophy claims that qualitative emergences may arise from related neutral items.

Keywords: neutrosophy; neutrality; hermeneutic; communication

1. Introduction

Logic started in Ancient with Classical Logic of Aristotle, developed and covered by Three Valued Logic of Lukasiewicz, next ring being Fuzzy Logic of Zadech, finally covered by the

comprehensive Neutrosophic Logic of Smarandache. To be asimilated as science, the neutrosophical theory, nedeed a mathematical support that was performed and developed by professor Florentin Smarandache in 1995.

Etymology: Neutro-sophy [French *neutre* < Latin *neuter*, neutral, and Greek *sophia*, skill/wisdom] means knowledge of neutral thought.

Definition: Neutrosophy is a new branch of philosophy, which studies the origin, nature, and scope of neutralities, as well as their interactions with different ideational spectra. Neutrosophy is the basis of neutrosophic logic, neutrosophic probability, neutrosophic set, and neutrosophic statistics. (Webster's Revised Unabridged Dictionary, published 1913 by C. & G. Merri). ***Characteristics***: This mode of thinking: suggests new philosophical theses, principles, laws, methods, formulas, movements; reveals that world is full of indeterminacy; interprets the uninterpretable; regards, from many different angles, old concepts, systems: showing that an idea, which is true in a given referential system, may be false in another one, and vice versa; attempts to make peace in the war of ideas, and to make war in the peaceful ideas; measures the stability of unstable systems, and instability of stable systems.

***Methods of Neutrosophic Study*:** mathematization (neutrosophic logic, neutrosophic probability and statistics, duality), generalization, complementarity, contradiction, paradox, tautology, analogy, reinterpretation, combination, interference, aphoristic, linguistic, transdisciplinarity.

The fundamental Thesis: Any idea is T% true, I% indeterminate, and F% false, where T, I, F are standard or non-standard subsets included in $^{-}0, 1^{+}$.

The fundamental Theory: Every idea <A> tends to be neutralized, diminished, balanced by <Non-A> ideas (not only <Anti-A>, as Hegel asserted) – as a state of equilibrium.

Neutrosophy is the base of neutrosophic logic, a multiple value logic that generalizes the fuzzy logic, of neutrosophic set that generalize the fuzzy set, and of neutrosophic probability and neutrosophic statistics, which generalize the classical and imprecise probability and statistics respectively.

The study "*Communication Neutrosophic Route*" focuses on revealing the predominantly neutrosophic character of any communication and aesthetic interpretation. Neutrosophy, is a coherent thinking of neutralities; different from G.W. F. Hegel, neutrality is the rule, the contradiction is the exception; the universe is not a place of contradictions, but one of neutralities; the material and significant-symbolic universe consists predominantly of neutrality relationships. Any communication is accompanied by interpretation; sharply, aesthetic communication, by its strong ambiguous character, forces of the interpretation. Since, due to comprehension, description and explanation, the interpretation manages contradictions, understanding conflicts and roughness of reading, aesthetic interpretation is revealed as a deeply neutrosophic interpretation. Communication and aesthetic interpretation prevalently manage neutralities as well contradictions.

The book, *"Communication Neutrosophic Route*" is structured in ten chapters, each one presenting and arguing the novelty of neutrosophic concept in different areas. The studies in this book are application of the thesis of neutrosophic emergences of communication and highlight neutrosophic paths, trajectories, itineraries, directions and routes in different forms and types of communication.

2. Neutrosophy in hermeneutics

In Chapter 1, Florentin Smarandache and Ştefan Vlăduţescu develop the thesis of neutrosophic routes in the hermeneutics of text; they emphasize the fact that any text allows an infinity of interpretative routes: some based on linguistic-semiotic landmarks, others sustained by sociologic ideas, others founded by moral reference points, others founded by esthetic aspects and so on. A neutrosophic route can always be found in a text, that is a route of neutral elements, a line of neutralities.

Taking into account the fact that communication means freedom, it means also interpretation. The hermeneutical axis establishes the generation, the understanding and the interpretation of the meanings and the messages. In his model from 1991, T. A. Sebeok retains that the recipient communicational agent "interprets"

the message (Sebeok T.A., 1991, p. 29). Emory A. Griffin notices that in the postmodernist period it is mentioned that "interpretation is only reality we can communicate" (Griffin E. A., 1997, p. 66). This observation goes in the direction that Giani Vattimo named "weak thinking", "weak thought". The thesis that everything is an interpretation is a thesis of the radical constructivism which is in convergence with the central idea of Gianni Vattimo's school. The one who lives in a language is full of unsurpassed suitability feeling of the words he uses beside of things to which he refer. It seems to be almost impossible that other words in other languages to be able to name the same things as well and properly. The appropriate word seems to be always the right and always unique, as pointed thing. Even the toil translation rests ultimately on the fact that the original terms seem to be inseparable from pointed contents. The authors of the book shows that "from the identification of the work's intention with the author's intention and till the irreconcilable segregation of the two, the road was, in terms of 2-3 thousand years cultural history, a short one. If you look at things in a balanced way, murdering the author is a secondary chapter. This is because when creating the text, the producer cannot succumb. The speech, E. Benveniste postulates, is the product of a speech instance which vehicularly gathers around a certain I. Even when he produces in his way, the figure of the creative spirit translates an "I in the third person". The text without a writer loses its traditional coherence. It is out of history. It does not testify about human evolution and knowledge.

The philosophical message is unable to communicate without the author's message. In the absence of the idea of producer, the philosophical message is isolated from the internal philosophical practice that any philosophical discourse progresses. The message comes after and binds irrepressibly to a certain practice: silence, asceticism, spiritual exercise, ataraxia etc. The author does not exist as a provider of message, but just as a producer of discourse. Any word on how to interpret the speech, in order to draw any message, any word means another speech of the same power with any other interpretation. "The problem of the text arises for the reader", shows J. Derrida (1997, p. 226). The message has no authority, but the hermeneutist cannot remain in a communicative rationality if he does not invest the text with an illusory author. This author that the

hermeneutist projects into the text is the hermeneutist himself, so, the hermeneutist becomes the adopted author of the discourse and recipient of the spiritual message.

The hermeneutics role is to make difference between what the author said and what he wanted to say, it is just one interpretation experience. The author is a productive illusion in terms of interpretation. The author lives in the hermeneutist's expectations system. The interpreter is unable to be alone with the speech. It is beyond his powers to let the text present itself with no time, no place, no intentions, just like addressing, speech and message.

The reader is an avid interpreter. If it were just a quality of the discourse, interpretability would be redeemed, it would be annihilated. The text brings one interpretability and the hermeneutist another. From this tension of interpretabilities comes the openness and immortality of valuable works. "A work dies not when it is not read for a while in order to find the best foundation. A work dies only when the internal interpretability, as a message reserve, is finished. The work dies when it no longer speaks to us. Dead works are cold stars", conclude Smarandache &Vladutescu.

3. Neutrosophy in informational systems

In Chapter 2, professors Ioan Constantin Dima and Mariana Man, reveal that is not insignificant for a system to ensure that the observed events are representative for its universe, that they observed in a precise, neutrosophic and coherent manner that there are analysis patterns, scientifically deeds established to enable valid estimations and deductions.

The management of systems requires collecting, processing and transmitting a large quantity of data concerning the internal state of the system and its relations with the environment. All these data, along with the technical means for collecting, processing and transmitting it, form the structure of the informational flow. This may be: descending flow, ascending flow, collateral flow, external flow. In any system, two flows circulate, the technological flow and informational flow, where no gaps should exist. Avoiding the gaps is done by optimising the correlations between the technological and informational flow, by means of determining and probabilistic mathematical models, prepared under the operation of that system.

The information gives meaning to a decision situation and therefore changes the structure of both researched opinions and preferences. The meanings of the experiences shared are developed and changed by processing the information and running the decisions, and the excessive temerity of creator's independence (or vice-versa) and as an elegant reasoning, as a sophism (or vice-versa). The difficulties arose from the ambiguity of preferences, pertinence, intelligence and meaning can be illustrated by a reflection on some aphorisms suggested by decision theory: Never start an action unknowingly; Refrain yourself under ignorance; Do not ask a question if its answer cannot change your decision; Do not speak before knowing what you want to say;

Recognising these default capacities of the rules should incite to attempts for a better understanding and improvement of the processes dependent on history, instead of seeking to replace these processes. In the field of information engineering, the first manifestations of the evolutionary rules are professional norms of all those who process the information.

4. Neutrosophy in ancient literature

In Chapter 3, Alexandra Iorgulescu (Associate Professor at the University of Craiova, Romania) decodes the neutrosophic inflections of Seneca's tragedies.

Seneca imitates and complements, accepts the models he converts, scrupulously seizes the structure, components and functions of Greek tragedy in order to challenge them to change, evokes poetic rules in order to defy them, asserts Alexandra Iorgulescu. Seneca deconstructs the classical Greek tragedy in order to rebuild it in a Latin style. He is also free to the obligations of conformation to the rules and to the obligations of originality. When he imitates, he innovates, and when he innovates he perpetuates classical rules. Seneca rebuilds the tragedies of Aeschylus, Sophocles and Euripides on a Latin field. Considered an isolated phenomenon in Latin literature, Seneca's tragic creation is designed on a philosophy that has its roots in stoicism. In the view of the poet – a philosopher with views of moralist, the pandit is a free being that must be content with what one can provide to oneself, controlling one's frenzies before the happiness and tempering one's balance in

the presence of one's suffering. Thus, only who is self-confident can control the world. Free in its inner forum, the neutral spirit can focus on the external social environment and thus be strong (Smarandache, 2002;).

"Seneca is not only a great philosopher. He is the greatest tragedian from the Greek classics to Shakespeare. Artistically, he is distinguished by the reflexive, balanced and objective thinking, by promoting the neutrality as a way of thinking and by creating a tragedy of the syncretism elements. The imitation is in tandem with innovation, reality is associated with history, the imaginary characters are fed by the significant behavior of historical personalities. Accepting the plurality of the world and art intelligibility, Seneca is free in relation to the strict poetical rules, and his tragedies allow this neutral freedom to be seen. We should imagine Seneca as happy: he succeeds to be himself" concludes Alexandra Iorgulescu.

5. Neutrosophy in political communication of ancient Rome

In chapter 4, Mădălina Strechie (Senior Lecturer at the University of Craiova, Romania) illustrates the communication as a key source of neutrality in Ancient Rome communication.

Madalina Strechie shows that "freedom is the main power of human beings and it ultimately consists in the ability to stay neutral. In the despotic world of ancient Rome, a slave lives under the burden of his own slavery." At the same time, the slave owner carries the burden of discretionary power over the slave. Beyond the power-based relationship, the two enjoy the neutrality of a viable and leveling communication system. Examined from a neutrosophic perspective, communication in Ancient Rome proves to have been complex, well organized and functional. One can speak of a typically Roman communicational behaviour. Communication has the appropriate means, techniques and ways of producing meaning and managing significances through language.

Roman public opinion was the accomplice and beneficiary of Roman conquests. These triumphal arches and the whole architectural ensemble (that they involved) offered a real subliminal message, any Roman could thus see the world in his city and therefore he was superior to everybody.

The neutrality of the leadership promoted by the *princeps* was actually a subliminal message, because the first of the emperors of Rome became known as a *restitutor,* not a reformer because he only promoted in his propaganda the idea that he was a convinced republican: "*rem publicam populo Romano restituit"* (Ceauşescu, 2000, p. 147-149), meaning: "he restored the republican regime to the Roman people" (in our translation). He called himself Augustus just to impose this neutrality in the view of the Roman public opinion, pretending that it was a real "factor of constitutional continuity", and giving back the power to Roman magistracies (Ceauşescu, 2000, p. 149).

In a world of despotism, Rome managed to establish a real communicational system with its citizens and other peoples, based on various communication techniques and types. It was what may be called a democracy of citizens. The superpower of Antiquity had not only the means of *Mars* to conquer the world, but also *verba.* Romanization was first of all determined by the circulation of ideas, and less by that of the army. This very complex system of communication ensured the effective organization of the vast Empire.

6. Neutrosophy in religious humour

In Chapter 5, the contribution of Daniela Gîfu (Senior Lecturer at the University of Iaşi, Romania) gives relevance to the "religious humor" in the reference system created by the two mega-concepts launched and imposed by Florentin Smarandache, neutrosophy and paradoxism.

Although religious discourses still fall into the dogmatic style, however, some constructions begin to vary depending on the discursive performance, especially the nature and expectations of the audience. The hardness of the sacred texts, often translated into preach, the archaic, religious and hieratic language are replaced with a language accessible to modern man, not by introducing neological terms, but by colloquial elements and tones that can be assigned to the humorous gender. The concept underlying this work is that the new religious discursivity makes use of a communicational policy based on a postmodern rhetoric and the linking of religious facts to everyday experience. "We propose here, asserts Daniela Gifu, a

combination of two seemingly antithetical terms, humor and religion, saying that religious language is in constant dynamic hardly noticed in the dogmatic, moral and liturgical context, adapting itself to the new innovative discursive current. The insertion of humorous elements removes the religious discourse from platitude, makes it memorable, though we are witnessing an isolated case in our local area. In this context, neutrosophic logic responds to statistically analyze the transmitter's discursive propensity to associate the humorous register and to provoke the interest of the audience by religious language. The probability to identify humorous statements in a religious discourse and the nature of the situations referred to determine the shape and intensity of the type of speech. We highlight the frequency, the effects and the preference to use humorous elements always contextually in approaching the most diverse topics."

In this study, the object of analysis is the *preach*, as the most accurate form, inherited from the tradition of Aristotle's rhetoric (Aristotle, I, 2, 1356) in European culture and, therefore, in the local one. The sermon is persuasive, making use of the three components, but of different weights: the ethos, the pathos (the appeal to emotions), the logos (the appeal to rational arguments). Although the corpus of this study is small, the investigation of the utterances identified as humorous leads to the definition of new features of contemporary religious oratory. Humor analysis may require multiple perspectives of interpretation, the conclusion being that humor helps to loosen the atmosphere and streamline the communication process. The religious-discursive renewal through humor is the expression of change, which works on all levels of social discourse. By humorous interventions that are designed to minimize the Orthodox- Christian canons, the message is better received, understood and assimilated at both the individual and group level.

7. Neutrosophy in contemporary literature

In Chapter 4, Assistant Professor Alina Ţenescu (University of Craiova) analyzes in the non-space in contemporary French novel. The non-space is identified as a neutrosophic neutrality, which allows an application of the methodology and hermeneutics of

neutrosophy. Finally, there is revealed a richness of meaning that provides the neutrosophic approach.

"More than understanding the new way in which the Francophone writers at the end of the 20th century and the beginning of 21st century conceive, perceive and think spaces, places and heterotopias, it is essential to explain the complex organization of a conceptual system operating in the process of awareness and comprehension, perception and representation of the postmodern space in the works of the writers chosen as our corpus of study", asserts Alina Tenescu. The anthropology of supermodernity thus defines non-places as generic and globalized environments that people experience as means of transport, entertainment centers, media. Unlike traditional places, based on localized inhabitation and a feeling of belonging, non-places are meant and conceived to be experienced by transitory social actors: shoppers, consumers, tourists, the homeless and the migrants. They define environments where the main aim of interpersonal communication is to effect a commercial or neutral transaction. Non-places are characterized by settings whose spatial architecture seems to encourage conviviality, communication and care, but paradoxically cannot conceal the indifference and neutrality towards others. The concept coined and promoted by supermodern anthropology is nevertheless subject to vivid critique, especially by philosophers and geographers. The first argument against is presented by Merriman (2004) who combats Augé's conviction of the newness of the phenomena of spatial overabundance and of the peculiar spatial category that he calls "non-place", given the fact that another label had already been given to the same phenomena by Foucault – "heterotopia". The second argument against is represented by the fact that most of the people who transit non-places perceive them as places endowed with identity, meaningful interpersonal communication and memory/ recollection. When tackling the issue of non-place in Postmodern literature, we become aware of the fact that "non-place" is a rather ambiguous spatial category, even though it is an actual reality for the characters that live inside or transit this peculiar space. "Non-place" cannot exist without the "place" and there is a constant cleavage and juncture between them, a constant shift from place to non-place and from non-place to place. In fact, according to the neutrosophic logic

and its fundamental theory (Smarandache, 2002:1, ["Every idea <A> tends to be neutralized, diminished, balanced by <Non-A> ideas (not only <Anti-A>) - as a state of equilibrium]"), the idea of "place" is neutralized, balanced by the idea of "non-place" as a state of equilibrium. Non-place befits a category for the circumstances in which characters/people experience and are confronted to spatial categories that are reflections of unconventional reality and might take as a starting point the celebration of place.

The readings of spaces as well the representations and meanings of these spaces in our corpus of study have helped us to recognize different perspectives on the understanding of spatial functioning and communication within a specific places in Postmodern Francophone literature. The essential is not to draw a raw line of separation between various places and non-places, or between open and enclosed spaces, between familiar and unfamiliar spaces, between coercive and non-coercive spaces, between hi-tech spaces and spaces without media intruders, but to propose a *balanced* vision on the comprehension of the significance and functioning of place and space which integrates both places and non-places, coercive and non-coercive spaces, media spaces and non-media spaces and acknowledges that every place tends to be neutralized, balanced, emphasized by a non-place, as a state of equilibrium.

8. Neutrosophy in art - sculpture

In Chapter 7, prepared by Professor Mihaela Gabriel Păun (a Romanian language and literature teacher), focuses on the neutrosophic determining of Romanian popular incidences in the brilliant sculptural work of Romanian artist Constantin Brâncuşi (an unstoppable spiritual-aesthetic river appeared out of everyday folk tributaries).

Mihaela Gabriel Păun asserts that, Constantin Brâncuşi was impregnated by representative, imagistic, neutral and popular cores; he sublimated and reorganized them, bringing them up at the level of universal art. So, those cores became "Brâncuşian" characteristics. However, the popular and neutral cores to which Brâncuşi appealed for, didn't pass into nothingness, they didn't disappear together with the "Brâncuşian" sublimation. Those popular and neutral cores kept their viability: they have a "Brâncuşian" existence and a popular,

millenary existence. In this way, the cores became quasi-neutral: they are not totally "brâncuşiene", but not pure popular either. The ones who preserved these cores and who experiment their quasineutrality are the masters of icons and crosses from Oltenia.

The esthetics of Constantin Brâncuşi is a pleading in favor of the creations which exhale joy, relax and have therapeutic function. The work of Brâncuşi comes from vernacular legends and myths, from the popular traditions from Oltenia, which are included in the art of the masters of icons and crosses. Brâncuşi broke from clay through forms which combine the good, truth and beauty exhaling serenity and order. He proves to have been fascinated by the essence of the things represented by the artistic habit and indicates the necessity of rethinking the conceptions in what concerns the analysis of the values of art. Concerning himself with the rural art, from where he inspired himself, Brâncuşi was frequently interested in the faith of the popular artists and masters. In the environment where they accomplished their works and not lastly in their souls. Constantin Brâncuşi improves the autochton myths and the popular traditions from Oltenia included in the art of the artists, impregnating by imagistic, popular, neutral and significant cores; he was captivated by the essence of the things, by the ideas behind the artistic objects, indicating the necessity of rethinking the conceptions in what concerns the analysis of the values of art. In this context, the popular, neutral cores of the artists, evolving through the "brâncuşian" gab in forms which emanate serenity and order, have been raised at the rank of universal art without loosing their viability and without being purely popular, or totally "brâncuşian"; they have become quasi-neutral cores.

9. Neutrosophy in management

In Chapter 8, professors Maria Nowicka-Skowron and Sorin Mihai Radu show that the major moments of reproduction are governed only by generally valid rules, and the main dimension of operating such an economy is the market and mechanisms of the market created in principle from the movement of prices according to the demand and supply ratio on the competitive market.

Information distortion and manipulation has within the organizations. For example, laboratory and field studies have shown

a subordinates' tendency to rapidly and accurately transmitting favorable information to their superiors, distorting and blocking the unfavorable ones. Faced with some discouraging information, the decision-makers often justify their actions, continuing to allocate resources for actively searching for information with the purpose of rationalizing the choice and undermining the alternatives. The information can mean power, and the literature on this topic shows how the information is distorted, retained or reinterpreted. The roots of the problem may be found in the fundamental researches of social psychology. Several studies have established that the individuals are reasoned to created favorable impressions. They naturally hide their weaknesses and exaggerate their positive elements. Similarly, researchers working in the field of perception have discovered the individuals' natural tendency to accept the information favorable to their own image and belief and to reject or misinterpret the negative or critical information. The tendency to distort the information has led to the conclusion that it is very difficult for organizations to rapidly and accurately perceive the problems. Unfortunately, this problem is an important element of the society that becomes increasingly more complex every day. Furthermore, events such as recession and inflation exacerbate these current tendencies.

10. Neutrosophy in logistics

In Chapter 9, professors Janusz Grabara and Ion Cosmescu demonstrate that being aware of the role that an information system in the company plays and its impact on individual processes, this article presents an information system used in the selected company.

Due to the versatility of this concept, the information does not have a single, uniform definition. The definition given by N. Winer, who determines the content of the information gleaned from the outside world in the process of our adjustment to it and adapt it to our senses. Also the information in the sense of things, is a product resulting from a process, it has a manufacturer (source of information) and the recipient, as the product, it may be subjected to operations such as transmission, processing, storage, exchange, purchase or sale.

Very often information is confused with the data, even in dictionary of polish language, definition describes information as

data processed by a computer, and the concept of data is the term "information processed by the computer." It is misleading because, according to the concept, presented by Sharma, the data are the first step in the pyramid of information [Sharma N., 2005], assert the authors.

As follows from the presented pyramids, data are streams, that are being converted into information, through information we obtain knowledge, which translates into our wisdom and understanding. In modern times and the realities of the market economy, information is considered as increasingly being as the one of the most important factors in the proper management and operation of the company. [Dima I.C., Skowron M.N., Modrak V., Grabara J., 2010] At the same time, in contrast to the past, present progress and technological development allows for almost continuous acquisition of information, its rapid transmission and reception, but also causes the phenomenon of information "flood". Currently, the role of the information, that it performs not only in the company but also in its environment, and its impact on business operations, causes that it to be a kind of company's nervous system, entwining their network all departments, divisions, subsidiaries, affiliates or employees. [Dima I.C., Vladuţescu Şt., 2012]

Virtually every employee activities, leads to the generation, transmission or processing a certain amount of information. Without this information any business operations would not be possible. The information inside the company help implement the processes adopted in order, and the information coming from the outside, above all, allow the acquisition of new orders. In the audited company, few minor systems are used: for data archive, development projects and contacts with customers, but the basis for all these systems is the information system, determining and shaping the overall business.

11. Neutrosophy in communication

In Chapter 10, Bianca Teodorescu (from University of Craiova) shows that communication represents a category more enlarged than the information and has an ordinate concept; information is a part in the process of global communication.

The relation communication-information represents an emerging construction in an interaction situation with different significations: information is an ensemble of meanings, the essence of information has an objective and systematic character, the evaluation is made by the conscience, the subjectivity does not damage the objective information and the report between the informed conscience and the interaction which is representing the information content. Communication is a path in which we share our thoughts, ideas, emotions and feelings with the people around us. The process of communication is consisting in creating a complex message that is composed of thoughts, interest, talents, experience, information, ideas, faith and feelings. The communication represents a category more enlarged than the information and has an ordinate concept; information is a part in the process of global communication. If a communication owns an informative message, then she becomes information; it results that the thoughts, ideas, faith, knowledge, feelings and experiences of a person belong to the message content.

Communication and information are two elements that depends one of each other. If in the society, the communication is a an involuntary action, the information represents the essential concept of the people's life. The most important indicators of information are the volume, diversity, the speed and the freedom of the informative stories; this indicator affects the development of the society and the democratic level of it. All the main domains of a society: social, political, economical, scientific, cultural, education and services are directly dependent of the mass media and they represent the principle source of linking the information between the society and media.

12. Conclusions

Will really do the Humanity arrived to the its insensibility limit where it is just reason, where the feeling definitively lost its existential value? If it is true means that Albert Camus was right: only logical solution is suicide. To run from the darkness of the death, of the nightmares that ourselves generate them on its behalf, we have some solutions among which obvious suicide, or why not the optimism of the life spectacle. Suicide is <anti-A>; authentic

beside the optimism represented by the neutrosophic <A>. If we accept the suicide or the equivalent or the <anti-A> is such as we should accept to spite ours face. As Brâncuşi said that he is not creating the beauty, he only remove the idle material to be easier for us to identify the beauty beside him. As well in this study is defined (is removed) <anti-A> for the its beauty and meaning, to be visible the beauty of our existence in front of its non-existence. Of the non-existence fears any existence, even the Universe itself, maybe only nonexistence itself is not afraid of itself, or maybe people who forget in their existence or do not know that they exist there. Likewise, we define (we remove) <anti-A> for the beauty and its meaning… to be visible the beauty of our existence in front of nonexistence (Smarandache F.).

As authors asserts**,** any manifestation of life is a component of communication, it is crossed by a communication passage. People irrepressibly generate meanings. As structuring domain of meanings, communication is a place where meanings burst out volcanically. Manifestations of life are surrounded by a halo of communicational meanings. Human material and ideatic existence includes a great potential of communication in continuous extension. The human being crosses the path of or is at the intersection of different communicational thoroughfares. The life of human beings is a place of communication. Consequently, any cognitive or cogitative manifestation presents a route of communication. People consume their lives relating by communicationally. Some communicational relationships are contradictory, others are neutral, since within the manifestations of life there are found conflicting meanings and/or neutral meanings.

Communicational relations always comprise a set of neutral, neutrosophic meanings. Communication in general is a human manifestation of life with recognizable profile. Particularly, we talk about scientific communication, literary communication, pictorial communication, sculptural communication, esthetic communication and so on, as specific manifestations of life. All these include coherent, cohesive and structural series of existential meanings which are contradictory and/or neutral, neutrosophic. It can be asserted that in any communication there are routes of access and neutrosophic routes. Any communication is traversed by neutrosophic routes of communication.

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Chapter 8. Logics and Neutrosophy

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Abstract

The study explores the topic of logics elements developed by Aristotle, later, developed extensively by Hegel and Wittgenstein. We stopped then the informational focus data by George Boole's theory, perhaps the most simple and concise algebra which has found its best usage in computer technology. The next level would be to exceed the two stable states, true and false with a new one, neutral, sensing, searched, required. It came in the XXI century, built, defined, with a solid mathematical support, applied in more and more areas: logics, communication, aesthetics, philosophy, literature, sciences, called neutrosophy by its author Florentin Smarandache.Of course, the present study does not aim to include all elements of logics defined and developed in philosophy but only a few that marks a certain evolution of binary logic from ancient times until now and to prove the need for a third state - the neutrality.

Keywords: logics; true; false; boolean; neutrosophy;

1. Aristotle – So that started the Logics

According to Aristotle, sciences are divided into the following: theoretical, practical and productive; the immediate purpose of each of them is to know, but their ultimate goals consist of cognition, the direction of action and creation of useful or beautiful objects respectively (Aristotle, 1996). If logic would enroll in this classification, it should be included among the theoretical sciences; but only theoretical sciences are mathematics, physics or metaphysics and logic cannot be classified in any of them. In fact it is not, according to Aristotle, a science of substance, but part of the general knowledge that anyone have to go through before studying any science and that it alone will allow you to know what types of

sentences require a demonstration and what kind of demonstration should ask them - a similar concept to justify the application of the word *Organon* or *instrument* (of the science) logical doctrine and, ultimately, the whole works of Aristotle (Ross, 1998).

The name of logics was unknown to Aristotle and cannot be recorded historically before the period in which Cicero lived. Even then, the term logics did not designate both logics, and dialectics, and Alexander is the first writer who uses "λογική" in the sense of logics. Name given by Aristotle on this branch of cognition, or at least study of reasoning is that of "analytical". First, it refers to the analysis of reasoning by figures of syllogism, but probably should be extended to include also the analysis of syllogism by sentences and sentence by terms (Ross, 1998).

Logical Treaties are divided into three main parts:

1. *Analitica prima*, in which Aristotle seeks to reveal the common structure considered common to any reasoning – the syllogism, and to expose its formal variations, independent of the nature of the subject with which it deals. It can rightly be called the formal logics or logics of consistency.

2. Analitica secunda, in which are discussed further the features that the judgment should have them if it is looking to not just simply autoconsistent, but science in the full sense of the word. This is absolutely an interesting logic not simply consistent, but the truth.

3. *Topics* and *Sophistical Refutations*, where he studies those modes reasoning, legally correct from the point of view syllogistic, but which does not satisfy one or more of the conditions of scientific thinking. *Categories* and *On interpretation*, in that study, in general, the term and that sentence, can be considered preliminary.

Although Aristotle does not explicitly discuss the issue, for he it is clearly the difference between logics and other modes of investigation which it was sometimes identified or confused - grammar, psychology, to which words are signs; a study of thinking, not by reference to its natural history, but its success or failure in attaining of the truth; a study of thinking, one that is not the nature of things, but understands the nature of things (Aristotle, 1957, 1958, 1961).

Aristotel explicitly makes a distinction between judgment and the act by which meanings of "unrelated words" are portrayed to mind - apprehensio simplex –(Aristotle, Metaphysics, 1051b25), from late logics. It's a kind of mind-contact with its object. This comparison sends us to Aristotelian psychology of perception. Here he distinguishes between (1) notification to each sense of perceptible qualities - color, sound, etc. and (2) notification "common perceptible qualities", like size and shape, and of those concomitant (when an object is seen it gives suggestions on the qualities of tangible). The first kind of understanding is infallible, and the second fallible. It is said that understanding of the meaning of terms, like the first kind of perception, is infallible; ***it is neither true nor false*** (Aristotle, Metaphysics, 1027b27), or, in a broader sense of the term "truth" is always true. Aristotle says sometimes that understanding of all entities, distinct being of judgments what unifies them, is a type such simple and direct. Aristotle describes also the understanding of "simple entities" as having such a nature. But simple entities can have either of the two degrees of simplicity (Ross, 1998). They may be (1) nonanalizable in terms of matter and form (as "concave" for example is not analyzed in this regard, but "pug nose" not, as long as it involves a particular kind of matter - the nose); (2) nonanalizable even in a generic and a distinctive element. Strictly speaking, only the substance, quality and other categories or *summa genera* are simple, more general meaning of the word (Aristotle, Metaphysics, 1045a36). If we take seriously Aristotle's statement according to which the notification of simple entities is simple understanding, we deduce that understanding all other entities, since it involves the acceptance of a unit between form and matter or, ultimately, a genus and a difference, is a default judgment, just as causal definition of a term is an implicit syllogism. But this doctrine does not appear in the Organon; there simple understanding of any entity differs of judgment (Ross, 1998).

2. Wittgenstein – Sentence with meaning as "logic image"; meaningful sentences, sentences meaningless and nonsenses

A nodal point for understanding the conception of the relationship between language and the world that outlines the Tractatus is the characterization of meaningful sentence (*sinnvoller Satz*) as image (*Bild*) of the things statuses. This characterization concerns both elementary sentences and sentences composed of elementary sentences, that is - ordinary sentences. In case of elementary sentences their quality of "images" comes out better, while in case of many ordinary sentences this feature does not require attention at first sight (Wittgenstein, 2001, 4.011).

The form of objects cause, as we have seen, the "combinations" or their possible "chaining" states in states of things. The possible combinations of objects corresponding possible combinations of names in sentence. Ordinary sentences will make sense if they are combinations of possible names by reason of the objects form for which lie the name, regardless if they represent real combinations or just possible between objects about which is spoken of in the sentence.

The sentence " Person A teaches person B" and the sentence "Person B teaches person B" are alike, possible combinations by reason of the objects form for which lie the name and, therefore, meaningful sentences. If possible combination of name that is meaningful sentence is a real combination of objects, that is a fact of the world, then the sentence will be true. Suppose the sentence "Person A teach person B" describes a fact. In this case the sentence will be true and the sentence " Person B teaches person A" will be false if this is not the case. Meaningful sentences are sentences that are either true or false by reason of their relationship to the facts of the world. Quality of the language sentences to be meaningful sentence is one independent of their truth value. In other words, a sentence makes sense if it represents a state of things, if its logical form is common with the state of things. It is true if this state of things is real, it is a fact, and false in opposite case. The meaning of a sentence depends on something that is not contingent, of *objects* form contains already itself atomic state of thinks and, therefore, all states of thinks. The meaning of the sentence will be determined *a*

priori, independent of facts (Wittgenstein, 2001, 2.22). On the other hand, the truth or falsity of a sentence depends on something contingent, of world facts. Truth value of the meaning sentence could only be established *a posteriori*, that by confronting them with the facts of the world. It was noted that in Tractatus the word *accordance* (*Ubereinstimmung*) regards both meaning, and truth of the sentence. "The meaning is in accordance or inconsistent with factually opportunities, while the agreement with the facts is the truth". (Emiliani,1999, p.7)

The logical form of the world and language that *reveals* in the meaningful sentences, also reveals by tautologies, by the logical truths. Conception of logics outlined in the Tractatus is based on the essential observation that logical terms are not names. "My basic idea is: logical constants do not represent. As facts logics can not be represented" (Wittgenstein, 2001, 4.0312). In other words, logical connectives such as *and*, *or*, *if ... then* do not stand for objects.

3. Hegel – A flawless logics

Logic as an autonomous philosophical discipline, is divided, according to Hegel, in three parts: being theory, essence theory and concept theory (Hegel, 1966).

What is in and for itself, the universal (the idea) is not transcendent, "something situated away", in a separate world. Although, to our consciousness it is accessible, in the first instance, only the directly singular, not the idea, it is forced to look at this directly singular, not elsewhere, what is general. Truth, which the consciousness incessantly concerns it, is universal, not singular. As it is approximated by conscience, the universal is gradually released from the particular and, for that purpose, it is at first, indeterminate and abstract. But it is not anything else that only the singular (Popescu, 2003).

Universality, particularity and individuality, in the Hegelian theory, are the three moments of the concept. Each time, the concept is whole, is such that, in fact, the separation of these points is equal to the totality sacrifice that consist it. When takes into consideration a certain point of the whole, Hegel uses the phrase "being posited mode" (*Gesetztsein*). On the other hand, by the "determination mode" (*Bestimmtheit*) it takes into account the value of each point

within the development that the concept suffers (Hegel, 1995). Asserted as universal, for example, the concept covers only the universality without it own. His determination is the particularly. In terms of classical logics, this difference between being posited mode and determination mode is expressed by the inversely proportional between of the sphere and content of the concept. In speculative logics, the concept, identical with self, suffers an imbalance in every moment of its development, expressed by the difference of “being posited mode” and “determination mode”. The “being posited mode” of the concept from the perspective of the moment in which the process is, and the “determination mode” is the concept from the perspective of the closed process (Hegel, 1966; Popescu, 2003).

Also, the universality (the idea) is not just a quality of things, their gender. The understood gender exclusively as "pooling of identical determinations, belonging to several individuals" lead to different generality of universalily considered here, being a product of reflection, not a pure concept. It is a generalization that works as a criterion for organizing of things, of simplification.

The distinction between “being posited mode” and “determination mode” of the concept has its basis in objective logics, "which considers being and essence, constitute proper genetic exposure of the concept"(Hegel, 1966,p.573). The concept, however, reveals "the basis and the truth" of being and essence, "the identity in which they lost and are contained" (Hegel, 10966, p.573). The “being posited mode”, the concept is the result of the relationship being and essence, while the determination mode, it is what gives meaning to "categories" of being and essence. The “being posited mode” is more a phenomenological approach to the concept, the purely logical approach being reserved to the “determination mode”.

The simplest determination of the concept is the universality. Its simplicity consist in the “being posited mode” of the concept, but it cannot be explained. By explaining of the simplicity that characterizes the universality of the concept we pass the simple determination, the universality is identically with the concept: "The universal, therefore, firstly is simple reporting to itself; it's just in itself " (Hegel, 1966, p.599). The moment of the universality concept is its extreme moment abstractions; in itself, it forms an empty totally.

In the “determination mode”, but the concept is not an empty totality, that nothing, but "just what is richer in itself" (Hegel, 1966, p.599). From a speculative point of view, abstract extreme (being posited mode) reflects itself all that is more concrete (determination mode). The concept "is determining freely itself", distinguishing: in “being posited mode” is interiority, in “determination mode” is exteriority. From the perspective of exteriority, it appears as feature, and the process that took this place can be called customization (Popescu, 2003).

The customised concept has now further, as being positioned mode, the particularity. However, universality is contained by the customised which is positioned now, because the development started above continues, we have not to do to start a different process. For the concept, in its quality of I, this continuity plays the role of experience.

Particularity, therefore affirms in the universality meaning that it contains, as a totality, not just a simply particular ("precisely because there are no other, the species are complete" (Hegel, 1966, p.603) is the example of Hegel, which he illustrates the described event: different between them, the species are identical in terms of gender, which only make it together, exhausting him.

Relationship between gender and its species is not an approximation ratio. We cannot capture the gender if we determined almost all the species of which is made up). His determined mode is the individuality ("determined mode that reports itself to itself is individuality" (Hegel, 1966, p.610)). Because an individual is not only a someone, but a totality in which is found the species to which it belongs. An individual who is not also a totality is not, itself, an individual, but a variable, some an X. Conversely, a species whose individuals are determined as variable is, actually, a lot, not a species in the true sense of the word. The process that takes place here can be called individuation (Popescu, 2003).

Individualized concept has further, as being posited, the individuality. His “determination mode” is universality. As in previous times, the individuality is here totality, which means that the individual found so, the universality is not exterior, an indeterminate class, to which the individual to be subsumed due to an accidental coincidence between the properties and the constitutive

principle of the class. The process that occurs here can be named universalization.

The theory structure of the concept is: putting thought as a separate subject of its object; putting the object as the object of thought; their synthesis. The idea is precisely what makes mediation between subjectivity and objectivity, the idea being both objective and subjective. Subjectivity determinations are those in which thinking relates to its object: the concept as such, judgment and syllogism. Objectivity determinations are those under which the object is shown to the subject: mechanism, chemismus and teleology. The idea determinations are those in which the synthesis are achieved between subjectivity and objectivity: the life as unmediated unity to subjective and objective; cognition, as reflection of the objective in subjective; the absolute idea, as unity of these moments. Again, the forms of classical logics (if Hegel treats about logics in chapter about subjectivity, and not about some analogues them) return justifiably to subjective logics, since they are not forms of being or essence, but of human cognition (Georgescu, 2010).

4. Boole - Logic, logic everywhere

Computers and Boolean logic are inseparable. Even today we tend to be over simplistic about logic and its role in computation and understanding the world. George Boole is the scientist who started it all off was a bit over the top with the titles of his books on the subject - *Mathematical Analysis of Thought* and *An Investigation of the Laws of Thought*.

Boole's work definitely started modern logic off on the right road, but it certainly wasn't anything to do with the "laws of thought".

Have you ever wondered how a computer can do something like balance a check book, or play chess, or spell-check a document? These are things that, just a few decades ago, only humans could do. In our days, computers technology do almost everything, apparent ease. How can a "chip" made up of silicon, germanium and wires to do something that seems like it requires intensely human thought?

All of these things are related to *Boolean logic*. Boolean logic, originally was developed by George Boole in the mid 1800s, allows quite a few unexpected things to be mapped into bits and bytes. The

bit is the elementary unit that can take two status: 1 or 0, True or False. Once we have the input, we have to establish the relationships, to combine them.

George Boole developed Boolean algebra in *The Mathematical Analysis of Logic*, in the same time Augustus De Morgan, British mathematicians defined similarly ideas with G. Boole in his book *Formal Logic*. Both of them, sought to stretch the boundaries of traditional logic by developing a general method for representing and manipulating logically valid inferences or, as De Morgan explained in an 1847 letter to Boole, to develop "mechanical modes of making transitions, with a notation which represents our head work". Also, De Morgan asserted later, "Mr. Boole's generalization of the forms of logic is by far the boldest and most original . . . "

Boole's project introduces the operations of logical addition (i.e., set union), logical multiplication (i.e., set intersection) and logical difference (i.e., set difference) and examines certain restrictions placed on their use. There are also introduced, the basic laws governing these operations, as they were developed and justified by Boole; these justifications relied in part on his definitions of the operations and in part on the analogy of his symbols with those of "standard algebra". Later, John Venn in his *Symbolic Logic* improves the Boole's system, also Charles Sanders Peirce in his "*On an Improvement in Boole's Calculus of Logic*" with the level of abstraction steadily increasing through these sections.

In the nineteenth century, Claude Shannon proved how Boolean algebra can optimise the design of systems of electromechanical relays used in telephone routing switches, and represents the basic concept that developed all modern digital computers. We have to mention also Soviet logicians and mathematician as Yanovskaya, Gaaze-Rapoport, Dobrushin, Lupanov, Medvedev and Uspensky who researched and developed the same theory in the same time. So, Boolean algebra became the foundation of practical digital circuit design; and Boole, via Shannon and Shestakov, provided the theoretical grounding for the Digital Age.

Boolean logic is very easy to explain and also to understand.

- You start off with the idea that some statement P is either true or false, it can't be anything in between (this called the law of the excluded middle);
- Then you can form other statements, which are true or false, by combining these initial statements together using the fundamental operators *And*, *Or* and *Not*.

For example, if P is true then Not (P) is false So, if "today is Monday" is true, then "Not(today is Monday)" is false. We often translate the logical expression into English as "today is Not Monday" and this makes it easier to see that it is false if today is indeed Monday.

5. Neutrosophic between True and False

Our existence, by its manifestations, represents substance of communication being generated by people through meanings. "The ideatic existence as well human material consist of a great potential of communication and continuously extension. Human being through cognitive and cogitative processes and manifestations represent routes of communication. Some of them are contradictory, others are neutral, since within the manifestations of life would be found conflicting meanings and/or neutral meanings" (Smarandache&Vladutescu, 2014). In fact, communicational relations always comprise a set of the neutral, neutrosophic meanings. Generally, communication is a human manifestation of the life with recognizable profile. Particularly, can talk about scientific communication, literary communication, pictorial communication, sculptural communication, esthetic communication, logics and so on, as specific manifestations of life.

Generally, information is the expression of novelty amount that is given or is received. If is known in advance the result of an "event", it does not communicate anything new; communication about its realization does not give us any information. Consequently, the quantity of information is "*determined*" by the degree of indeterminacy of the respective event, and as the indeterminacy event is greater, the message about its realization brings a greater amount of information. Any information refers to the "*realization*", present, past or future of an "*event*". Communication is scalar more informative as the number of possible outcomes of an event is

greater, by default, it having a higher degree of indeterminacy. Information appears therefore as measure of the degree of indeterminacy. In case that, repeating, an event can have only one result, the statement about its achievement does not resolve any uncertainty, indeterminacy and not "*inform*". If the event has two or more possible outcomes, indeterminacy increases, and communication information about the achieving of one of them increases the quantitative. After the event producing indeterminacy disappears and turns into information (Smarandache&Vladutescu, 2013).

In a sociohuman informative situation, the producer and the consumer will never be able to imagine all possible alternatives, platform from which to choose the best solution for maximum effect. They will always be in the domain of optimal and rarely in the maximum of the domain. Considering the grid of mobilized relevance is always modeled by o goal, we can say that the optimal alternative is that one that occurs in terms of grid as being the one that suits best to achieve the goal (form of value) (Vladutescu, 2013).

The Logic started in Ancient with Classical Logic of Aristotle, developed and covered by Three Valued Logic of Lukasiewicz, next ring being Fuzzy Logic of Zadech, finally the comprehensive Neutrosophic Logic of Smarandache.

Smarandache asserts about neutrosophy: "a new branch of philosophy, called neutrosphy, which studies the origin, nature, and scope of neutralities, as well as their interactions with different ideational spectra. The Fundamental Thesis: Any idea <A> is T% true, I% indeterminate, and F% false, -where T, I, F are standard or non-standard subsets included in $]0, 1+[$. The Fundamental Theory: Every idea <A> tends to be neutralized, diminished, balanced by <Non-A> ideas (not only <Anti-A>, as Hegel asserted) - as a state of equilibrium. Neutrosophy is the base of neutrosophic logic, a multiple value logic that generalizes the fuzzy logic, of neutrosophic set that generalizes the fuzzy set, and of neutrosphic probability and neutrosophic statistics, which generalize the classical and imprecise probability and statistics respectively" (Smarandache, "*Neutrosophy a Branch of Philosophy*").

The fundamental thesis of neutrosophy is that every idea has not only a certain degree of truth, as is generally assumed in many-valued logic contexts, but also a falsity degree and an indeterminacy degree that have to be considered independently from each other. Smarandache seems to understand such "indeterminacy" both in a subjective and an objective sense, i.e. as uncertainty as well as imprecision, vagueness, error, doubtfulness etc Neutrosophy has laid the foundation for a whole family of new mathematical theories generalizing both their classical and fuzzy counterparts, such as neutrosophic set theory, neutrosophic probability, neutrosophic statistics and neutrosophic logic. The neutrosophic framework has already found practical applications in a variety of different fields, such as relational database systems, semantic web services, financial data set detection and new economies growth and decline analysis (Smarandache&Vladutescu, 2013).

Neutrosophy handles all neutralities. In the neutrosophic taxonometry, a class of neutralities is represented by the neutralities that, without turning into contradiction, generate qualitative leaps. The emergence is the cognitive phenomenon in which, from two or more connected neutralities, without contradiction, a change of quality or a qualitative leap result. Thinking in Hegelian terms has an axiom the idea that the qualitative change, qualitative emergences may arise from related neutral items (Smarandache&Vladutescu, 2013).

Let's see some examples of neutrosophic logics.

5.1. The parable: Jessus and the woman taken in adultery

Jesus' statement "If any one of you is without sin, let him be the first to throw a stone at her" is found in John 8:1-11. Jesus was teaching in the temple when the scribes and Pharisees brought to Him a woman who had been caught in the act of adultery, and they asked Him if she should be stoned as required by the Law of Moses. However, they cared nothing about this woman; they were using her to trap Jesus. In their minds, if He told them to set the woman free, they could claim He did not hold to the Law of Moses. If He told them to stone her they could claim He was not the Savior, and if He said nothing they could claim He lacked wisdom. Jesus did not answer immediately but stooped and wrote something on the ground,

and they kept pressing Him. Finally the Lord said, in essence, “Go ahead and stone her because that is what the Law requires. But the Law also requires that the first stone be thrown by a person that is sinless in connection with this charge” (John 8:6-7).

So, in this case, the solution is one of the most known of neutral logics.

5.2. Gordian knot

Several themes of myth converged on the chariot: Midas was connected in legend with Alexander's native Macedonia, where the lowland "Gardens of Midas" still bore his name, and the Phrygian tribes were rightly remembered as having once dwelt in Macedonia. So, in 333 BC, while wintering at Gordium, Alexander the Great attempted to untie the knot. When he could not find the end to the knot to unbind it, he sliced it in half with a stroke of his sword, producing the required ends (the so-called "Alexandrian solution"). Alexander's prophet Aristander took this as a sign that Zeus was pleased and would grant Alexander many victories. Once Alexander had sliced the knot with a sword-stroke, his biographers claimed in retrospect that an oracle further prophesied that the one to untie the knot would become the king of Asia.

Considering the two status of knot: tied or untied as being expected, the new situation of slicing the knot, it is considered a neutral status of logics.

5.3. The story of a wise man

There was once a man whose wife died, so he lived with his two daughters, who were naturally very curious and intelligent. Girls always puts a lot of questions ... some knew how to answer them, others do not.

Their father wanted to give them the best education, so one day he sent the girls to spend some time in the house of a wise man. He always knew to answer them the questions which they laid. At one point one of them brought a blue butterfly which was planning to use it to to deceive the wise.

-What will you do? asked her sister.

- I will hide the butterfly in my hands and I will ask the wise man if it's alive or dead. If he’ll say it's dead, I will open my hands

and I'll let it fly. If he'll say it's alive, I will raise and I will crush it. And so any response will be, he will cheat! The two girls walked in a moment the wise and found him meditating.

-I got a blue butterfly. Tell me, Wise, is alive or dead?

Very calm, wise shed and he said:

-It is up to you ... because it's in your hands! So, is also our life, our present and future. No need to blame anyone when something goes wrong: we are responsible for what we gain or not. Our life is in our hands, as the blue butterfly. It's up to us to choose what to do with it.

Conclusions

Godel says and demonstrates that a theory based on a system of axioms, wherefrom result by logic algorithms a set of propositions called truths, cannot be simultaneously also complete and consistent, that theory can be completed, but on behalf of consistency, may be logical strengthened, but on the expense of completeness. In other words, to any theory, there are true propositions in relation to it, which cannot be demonstrated by means of actual theory (expression of incompleteness). Such truths in mathematics are called conjectures (Goldbach for example). At the same time, in every theory there is at least one formulation proposition by means of that theory, which undermines it logical (e.g. Russell's paradox in set theory) - expression of consistency limits. Theorem has a special meaning in the philosophy of mathematics, demonstrating the impossibility of creating a perfect axiomatic system in terms of completeness and consistency and indicating, in fact, the uncertainty of the theoretical models that we use to explain the observed reality, as physics does by Heisenberg's principle. So, it is a large space for neutrosophy. Also, Wittgenstein asserts: "*Only in the absence of certainty we use probability: when you do not fully know a fact, but we know something about the its form*" (Wittgenstein, 2001).

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Chapter 9. Neutrosophy and anti-neutrosophy in Camil Petrescu's work: under the sign of the idea and love

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Abstract:

The study starts from the neutrosophic theory of Florentin Smarandache. If we observe the creation of Camil Petrescu, there is a neutrosophy revealed in some books of verses and a neutrosophic perspective in what concerns the conception about love, generating harmony. Thus, Camil Petrescy is the man who "has seen ideas-images", which become accessible in poetries, and transform in prose, becoming "positions" by overcoming the "portal" which offers the possibility of escaping from the concrete existentialism, through the observation of the "substance", the one which moves the things. The existence of the intellectuals of Camil Petrescu in a devaluated society, determines attitudes, dominated by negative emotions, uncertainties, restlessness, existent in the conscience of all the characters, to whom the writer borrows "masks" of his own ego, offering, in this way, a neutrosophic perspective upon his work and thinking.

Keywords: neutrosophy, anti-neutrosophy, idea, portal, love as a value

1. Camil Petrescu - Under the sign of the Ideea

Within the framework of Romanian literature, Camil Petrescu is, first of all, a remarkable theoretician of the Romanian novel, asserting the necessity of anchoring it in modernity, then an unusual poet. That's why, Georgeta Horodincă named him an astonishing writer: "Camil Petrescu is a more surprising novelist, than we used to think" (Horodincă, 1970, p. 2). Overflowing with literary and philosophical new concepts, the work of Camil Petrescu has a certain originality, enriching literature with a proper vision of literary technique with psychological-urban style of realistic manner; the

writer proves to be thus innovative in focusing new perspectives of literary techniques. The writing style of the writers focuses on re-creating the real by subordinating time. Camil Petrescu himself, said that "resuscitating what dies by decomposing the past time, is a saving-creative act, because releasing from temporal, has always been in the man's attention (n. n.) (Petrescu, 1984, p. 8). By searching the truth and overcoming what Alexandru Protopopescu used to name "the inform and insubstantiality of inner life", the writer is interested in details, realizing, […] the analysis of details until exhaustion (Al. Protopopescu, 2000, p. 20). The work of Camil Petrescu frees from the constraints of grammatical rules, relaxes, abounds in absolute honesty, and aspiration towards perfection is possible, by over sizing the senses.

Exploring the work of Camil Petrescu from the perspective of neutrosophic theory of Florentin Smarandache, it is to be observed an anti-neutrosophy in the books of verses and a neutrosophic perspective in what concerns the conception of love, generating harmony.

Camil Petrescu is the man who "saw ideas", through which we witness a sensibility born from the accident of the idea: "I am among those/ with hallucinated eyes and burnt inside/ because I have seen ideas" (Ideea). At first, to the ego-creative poet is being revealed ideas, then these evolve in phantasms, moving from the absolute to relative. On the axis ideal-truth, the ideas are seen "in images" in poems and become "positions" in prose, through their characters-exponents. In the foreword of the book "Versuri", Camil Petrescu is preoccupied by the necessity of anchoring ideas in reality, pleading thus, before escaping "beyond things" for a moment of the real. The psychology and poetics of Camil Petrescu shapes through the conception of the writer according to which setting up the ideas before the proper creative act, translates them in images making them accessible. Through the ego with "hallucinated eyes and burnt inside/ With a large soul "(Ideea) the content of the idea and its substance is revealed".

The verses are under the sign of the creative-Idea, and the perspective of an imminent death is visible under an innovative approach. Thus, the first creations in verses appear in the year 1923 and are called: "*Versuri*", a book noticed by Tudor Vianu: "The

nature of his inspiration seems to us to be made of fever and lucidity" (T. Vianu, 1920, p. 386). From the confession of the writer, in what concerns the poems included in "Ciclul Morții", we find out that the source of inspiration is the experience gained during the war:"I was working at a birch table, with its feet fast in the ground, in front of the cottages from the front line, hidden by a fold of field, as a bantam….At first, the shell bumps were rare and they were falling especially on our left side, in the bottom of the valley, raising wreaths of earth. I was writing, interrupting myself and looking carefully for the whitened clouds of the explosions, feathered with tree-breaks. Feeling dizzy from the rain of shells, I still gathered the papers, put them next to the others, in the pocket of a coat" (C. Petrescu, 1957, p. 167-168). The verses are noticed also by Eugen Lovinescu in "Critice", vol. VI, being appreciated for "the tragic reality of war together with the misery of the exhausting marches and of the diggings'swamp. The picture is presented in features of impressive realism. Being a visionary, Camil Petrescu fixed the moments of the war in images, having a plasticity which undergoes with obsession (E. Lovinescu, 1921, p. 177). "Un vizionar" is called G. Călinescu also in "Istoria literaturii române de la origini până în prezent", through his capacity of cultivating "with a great virtuosity, the apocalyptic" (G. Călinescu, 1982, p. 665). Likewise fascinated by this aspect, M. Gheorghe accentuates the unusual character of the verses ,lacking heroism and vestured in "wry and hallucinatory views, the attack loomed as a potential death conviction, the march column imagined as a herd of cattle (marcând-n. n.), the poet's aptitude for grandeur, colossal" (M. Gheorghe, 1978, p. 43); this aptitude emphasizes what Petrescu called: "the anticalofilism recognized in the attitude of artistic attachment of the "ugliness", through the variety of pain (A. Petrescu, 1972, p. 59). The critical undertaking takes into account the poems "Patrula", "Cadavrul", "Drumul morții", where it appears: "apart from the severe, precise and cold forms, a certain preference obviously intentioned for a "not-beauty" pushed until the linguistic naturalism". Being conscious by the aesthetic finality, Camil Petrescu appeals to impurity in art, which allowed him to keep the ideal fond and reproducing the present with honesty through "the realities at no hand "poetics" of the war, to speak about "gums", "bubbles", "hounds", "worms",

“hashes” etc, to mark lucidly and figurative, the tragic, human condition, anticipating Arghezi” (A. Petrescu, 1972, p. 60).

In ”*Opera lui Camil Petrescu”, p. 47,* A. Petrescu says about the cycle of seven poems “Un luminiș pentru Kiksikém” outlines in a warm tonality an interior background which reminds us of “the atmosphere of love boudoirs, under the light of lamp shades from the lyric of a Geraldy”, in which the lady love-child is surrounded by affection, and the little storms of the couples are penciled in “the perspective of the cerebral adult, amused by the show of feminine innocence”:

“Miniature of ivory increased
And grieved.
You don’t know what to do,
Angry about me.
Laughing?
Crying?
But your eyes are shining
As if they are full of dewdrops
Because you make them both,
Unspeakably beautiful,
As a flash of light lies down
On an angry child’s nose.
But I am continuously reading and keeping steel……
And you are crying more and more,
Because I do not want to abide by you
But it’s enough, later
To smile
Looking somewhere else
(Always bent, keeping an eye on the book)
Hitching me fiercely by my coat
And laughing now with grudge
Because I reconciled you” (Cartea, p. 86).

The cycle of poems ”Transcedentalia” (1931) contains creations which distinguish through the large expansions of philosophy, poems whose spirit can be found in “The Idea” from “Ciclul Morții”. By knowledge, the human being becomes an initiated of the intuitive revelation, a subject, purely knower of reality, through the means of written word which is:

"Only thinking, forever preserved
And closed under formulas and keys:
But I
I've seen ideas

First time, suddenly, without knowing,
Beyond things I've seen the idea,
As you see, as heavy clouds chop off
And black
The silver zigzag of the alive flash,

And since then
-Restless by the sweet, deep distance
By all moralities, keys-
As a sick man with his eyes ridden to the moon
Which the cloud still hides,
No pain, no joy,
I am looking for ideas, in the nature, everywhere" (Ideea, p. 6).

In the opinion of Aurel Petrescu, Camil Petrescu is the follower of the knowledge through revelation, considering himself the adversary of Paul Valery's aesthetics and, at the same time, paraphrasing with originality, in the poetic field, the husserlian philosophy: The capturing of the message of Ideas' world is possible in a moment of sudden illumination which allows him the access to essences: "This moment of sudden illumination is possible, equivalating with a message from beyond the phenomenal world, contains in itself the possibility of knowing the essences. Follower of Volkelt, which subordinates the intellectual labor to inspiration, Camil Petrescu lays, absolutely, at the antipole of the aesthetics without the "vital elevation" of Paul, revealing the beauty, descending metaphorically, from the lands of Nordic fogs and under the form of "huge mountains of ice", sailing underwater towards a thrilled conscience, capable to auto define in the genre of Goethe and Wagner, as a soul able to see ideas". In this sense, the poet claims, at a declarative level, as being part "of the those/ with hallucinating eyes and burning inside/ with their soul enlarged/ cause I've seen ideas" […]. Also, he observes this affiliation: "harmonic

combination of "optic" and "script" cerebral and creation, through the Kant's or Hegel's implications or resonating in vital philosophy, and especially as a demonstration of Husserlianism, the charm of the poem "Ideea" is to have remained a creation through lyrical excellence, with a reflexive lyrics, denoting an elevating enthusiasm of intelligence" […]. In what concerns the book "Transcedentalia", the critic G. Călinescu is impressed, not only by the philosophical meditation with its sublayer, but also by his manner of exposing some knowledge matters, and Perpesicius distinguishes Eminescian echoes "between the poem "Iubire": "wondering love/ arc of bridge, thrown in spaces towards stars, without support/ triple mortal jump of a coward soul" and the end of the poem "Venere și Madonă": "Fall down you soul with your forehead on your chest/ Come back with your left foot "Near the woman with her blue smile…/ involute Narcissus/ Answer her with a fined smile, transcribed" or affinities in conceptions between the glacial poem "Luceafărul" and the poem of Camil Petrescu: "Cocorul": "Big emptiness can be seen/ Fox steps are cutting my way/ Big circles with no break/ Raise from the white chaos". As together with Hyperion to wish a placement in the stoned constellations of eternity: "give me silence and rest/ give me sun tomb in peace". Noticing the effort of intellectualization of the poet, the critic B. Elvin observes the poet's effort of spiritualizing the emotion, in his work "Camil Petrescu": "The emotion was purified, not only by what she had obscure and visceral [...], but also by his vibration proper to life and which seldom the incandescence of intelligence manages to supply it" (B. Elvin, 1962, p. 96).

The poems "Din versurile lui Ladima" appeared majorly in "Patul lui Procust" and continue the poetical vision from the cycle "Transcedentalia". Here Barbian influences can be felt, even in the poem "Patul lui Procust": "Your triangle aligns the albatrosses/ And the moor with its red worms is sleeping/ But how, the delusion of no valent beauty/ When my eye, up to the skies is so alert?". In an original manner which keeps the expressionist echoes, are presented some themes of romantic style, such as: the genesis encountered in the poem "În ceasul dintâi" and the disappearance approached in the poems "Final" and "Sinucidere".

Camil Petrescu in the article: "Poezia pură" from "Teze și antiteze" points out his poetical vision which differs from the vision

of Paul Valery and Mallarme obeyed to hermetic. Here is what he says in this sense: ”I cannot taste a poem apparently difficult, […] the difficulty must belong to the content, not to the form childishly complicated, because the poem must have also a content, not to be an empty form, even if it is pure form….Originality, as much as it is, comes from this content. You cannot be original painting forever an apple on a plate […]. Poetry depends on real which can be vague, foggy, ineffable, immaterial, hard to penetrate, but it must always be expressed adequate” (C. Petrescu, *Teze și antiteze*, p. 228). Camil Petrescu is also original in what concerns the conception towards love. Defined in DEX as being ”a love feeling for a person having the opposite sex; feeling of affection, appreciation for someone or something”, love is the one which imprints a sense to the human existence (Breban, 1980, p. 283). Referring to love, Camil Petrescu fits on the phrase: Everything or nothing!

The novels of Camil Petrescu distinguish through the idea of love which doesn't focus on the love for a woman. Thus, for Stefan Gheorghidiu, love is the soul axis which characterizes his existence and even in the most difficult moment of the sufferings received by war. In the first part of the novel “Ultima noapte de dragoste, întâia noapte de război”, we notice an attempt of shared love, not possessive, but passionate, being in an evolutional and transforming process. Separating the visible, confessed love, by the selfish one, the author sympathizes with the last one which involves singularity. The first part of the novel bases on the lucid analysis of the conjugal relationship Ela-Ștefan Gheorghidiu, from the perspective of progressive degradation, reflected in the conscience of Gheorghidiu, who examines his partner and himself in a great effort of self-knowledge.

In this sense, M. Popa points out: ”Briefly, the novel is the story of a love, situated under the sign of jealousy and which ends during the experience lived by the narrator in the circumstances of the First World War. The conjugal couple formed by Stefan Gheorghidiu and Ela is at the beginning one of the typical loves for the poor students of that time. An unexpected inheritance from an uncle throws the two characters in the world of middle class, modern and opulent, unknown to them by that time. For this couple, the new world constitutes the fire experiment of the homogeneity and the

initial unity proves to be temporary. Written from the perspective of the man who actualizes an existential episode rememorizing it, the story is not only an attempt of saving and restoring the love, which proves to be impossible, but also an attempt of defining his own personality, and this attempt makes the man disagree with the whole world" (M. Popa, 1972, pp. 156-157). This positioning of the character is an anti-neutrosophy because it excludes the equilibrium of the soul, which is a generator of serenity, of harmony, specific to the neutrosphic theory of Florentin Smaranadache.

2. Camil Petrescu- Under the sign of Love

Love - the most important value for the whole human kind. It is the pylon on which the whole human dimension backs up, the spiritual detail which re-adjusts everything.

In his first novel "Ultima noapte de dragoste, întâia noapte de război" are individualized centre-thoughts around "the love-right". For Ștefan Gheorghidiu, the main character from "Ultima noapte de dragoste, întâia noapte de război", love knows several dimensions: a process of autosuggestion, mercy, obligation, because it makes her happy, from necessity, addiction. We outstand, from this sense:

❖ "It would be right to show that […] not only novels, but all the plays, so-called-bulevardien, very exclusive at that time, were not claiming nothing else but "the right to love". Regarding this, they were new and revolutionary, unlike the plays which were proclaiming in dusty rights: "kill her!"… On all stages in the world, it was mainly played a young French guy, whose poetic, eloquent "heroines", with blowzy hair and bare shoulders, in a luxury background and music, were looking for their "happiness", getting over everything, crawling in passion. The women were crying in all chapters, sympathized by the dissensions of the men from the play…incapable to feel the sublime beauty of love" (p. 19).

❖ A great love is rather a process of auto suggestion…We need time and complicity for its formation. Most of the times is hard to get used to it, at the beginning you like the woman and later on you cannot live without her. First you love from mercy, obligation, affection, and you love her because you know that this makes her happy. You repeat to yourself that is not loyal to offend her, and deceive so much trust. Then, you get used to the smile and her voice,

as you get used to a landscape. And step, by step you need her daily presence. You choke within yourself the buds of any other friendships or loves. You make all your future plans according to her needs and preferences […]. Any love is like a monodeism, voluntary at the beginning, pathologic later on" (p. 26).

❖ "….when after material difficulties and humiliations sometimes you managed to make her a surprise in order to astonish her. Well, one day this woman comes and tells you that all these must end until tomorrow at 11.35, when she leaves at the railway station […]. But, still, this woman thinks that, from this sentimental symbiosis, which is love, she can take back only the part she brought without harming the rest […]. When it is truly about a great love, if one of the lovers is trying the impossible, the result is the same […]. It should be known that love has its own risks. That those who love themselves have the right of life and death one upon the other" (p. 28).

❖ "…. A two years love doesn't seem to me an impediment for a woman, who, when is in love again, is ready to do all the bounces and imprudence. Of course, you must be among those people who believe in the nobility of femininity, generally speaking, among those who need to truly adore the woman, among those who played everything on her play-card (p. 56).

❖ "…I imposed to myself to endure everything until I am alone with her, to have a last word […] forcing my sense, I will somehow have the power to endure everything, without breaking any organs inside myself, which will not be able to heal again. I was hoping […] that I would be able to bring back home my love, with simple scars as pox on cheeks" (p. 64).

❖ "…the other was jealous and was suffering. I was feeling her as a toy in my hand. I could humiliate her, make her suffer more, but for what benefit? […] I wanted to tell her: look what you have done from our love, from our poor past. Is this your ideal of love, of continuous assassination?" (p. 79).

From the steps that define the love in „Jocul ielelor", we mention: sinlessness, unconitioneted, transformation, happiness and perennial:

❖ "Our love will feed from mistakes and pains, as the fire feeds from everything which gets in its road…But our love will not

be seen, as the fire itself is not the rotten wood it burns…road…But our love will not be seen, as the fire itself is not the rotten wood it burns".

❖ "A true love means not to be able to think its contrary".

❖ "A love which is not eternal, is nothing, love is everything or nothing".

❖ "Two people who love each other are no longer people".

❖ "Without certainty there is no truth and there is no beauty in the world. The happiness which doesn't last is not happiness, it is an abject drug".

❖ "I breathed deeply the young soul of the dawns and I understood that everything is ephemeral in love…that a new life is calling for me…another life".

❖ "A happiness, about which you can't think it lasts, is not happiness, and without certainty, it cannot be in the world truth, nor beauty".

(after M. G. Păun, 2014, p. 63).

Camil Petrescu is always searching for a great love which gets under the risk of transforming, changing or loneliness, whether is automatic or solidarity, getting through a complicated process, accessible to a superior way of thinking. This love is inappropriate to reality, which re-creates through a generating function of illusions and depends on altitude. Interesting is the discussion from the mess-hall regarding love and the right to love, occasion to present diversity. That's why, it is to be noticed the assertions:

❖ captain Dinu: "Mister, wife must be wife and home must be home? If she wants to do something else, she shouldn't marry".

❖ captain Corabu: „Love is beautiful especially because it doesn't know any burden. It is sincere. You cannot impose me to love fastidiously".

❖ captain Florориu: "The right to love is hallowed, mister…it should be permitted to a woman to look for her happiness".

❖ Ștefan Gheorghidiu: "Those who love each other have the right of life and death one upon the other".

In order to decode Camil Petrescu's thinking and decipher his conception about love as it is revealed in the novel: "Ultima noapte de dragoste, întâia noapte de război", we realized a short imaginative

interview, with open questions about the experience and imagination of the young reader (Y. R.):

A.: -"Do you know what real love is?"

Y. R.: -"Yes".

A.: -"Have you ever loved?"

Y. R.: -"Yes".

A.: -"Have you known all the phases of a love relationship?"

Y. R.: -"Yes, from the blossom, fulfillment, concordance of the affection with the spirit, of decline".

A.: -"What is the conception about love for Stefan Gheorghidiu?"

Y. R.: -The conception of Stefan Gheorghidiu about love can be detached from the fragment: "A woman gives you her soul, and then she takes it back intact. And why not? She has the right to take back exactly how much she has given…A great love is rather a process of self-suggestion…Time and complicity is needed for its formation. Most of the times you get used to it hard, at the beginning, to like the woman without whom later on you can no longer live. At first you love from mercy, duty, affection, you love because you know this makes her happy, you repeat to yourself it is not loyal to offend her, or betray so much trust. Then, you get used to her smile and voice, as you get used to a landscape. And step by step, you need her daily presence. You control within yourself all the buds of any other friendships or loves. All your future plans must be made according to her needs and preferences. You want achievements, so that you can have her smile. Psychology shows that repeated states of mind have a tendency of stability and preserved with will, they lead to a real neurosis. Any kind of love is like a monodeism, voluntary at the beginning, pathologic afterwards" (C. Petrescu, Ultima noapte de dragoste, întâia noapte de război).

A.: -"What can you tell us about this type of love?"

Y. R.: -"I believe the love Camil Petrescu refers to is an absolute one".

A.: -"Is Ștefan Gheorghidiu in love with his wife?"

Y. R.: -"Yes".

A.: -"Then, how can we explain his behavior?"

Y. R.: -”The behavior of the main character is explainable through the observing of the beginning and end of the novel, because in both cases, Gheorghidiu is in an estate of uncertainty:

- ”I was married for two years with a colleague from the University and I was suspecting that she was cheating on me.”
- ”And still, the following question is crossing my mind like a cloud…what if it is not true that she is cheating on me? What if again I have accepted a wrong series of associations?”

This uncertainty causes worries and offers a neutrosphic perspective upon the existence of the intellectual in devaluated society, incapable to accept and understand him. And if we think about other creations in prose made by him, it also predominates the same negative emotion, the same restlessness manifested towards. If we think at other creations of prose written by him, the same negative emotion dominates, the same restlessness, manifested in the conscience of all the characters, to whom the writer borrows masks of his own ego, emanating, thus, main fascicles in what concerns justice, creative ingenuity, liberty, peace and love.

A.: -“Is it good to love” Why?”

Y. R.: -”The human being is capable to offer love and be loved. The true love excludes jealousy. According to the Christian conception, love must be patient, based on trust, comprehension, sustaining the loved one, never thinking badly, true love puts the other one above oneself. Through love the one who loves becomes valuable, equally to the loved one”.

A.: -”What strikes mostly about this couple?

Y. R.: -”In my opinion, what defines mostly the existence, inside the couple, is the way of being of Stefan Gheorghidiu which is determined by the behavior of Ela, visible in the entire novel. As a matter of fact, Camil Petrescu asserts in “Patul lui Procust” that: ”The women who define the destiny of a man, the true ones, are just a few” (p. 30).

Love, as a norm which harmonizes the couple relationships, is ”viewed from the perspective of the absolute through which the feeling of love towards the woman claims the origin at a mental level: ”That woman was studied as a woman without weaknesses”, says Pietro Gralla in “Act venețian”, because “our mind must dictate us what is to be loved” (C. Petrescu, 1997, p. 218, p. 203). Another

one, the character-exponent of the reality from "Act venetian" reveals to Gralla "The philosophy of his love": "Why do you mix up the intelligence in this delusive game of love? Love is witchcraft and drunkenness" (C. Petrescu, 1997, p. 202). This philosophy, of the instincts, antagonizes to the fixed, theoretical and spiritual philosophy of this one" (M. G. Păun, 2014).

Towards the love, as a process of conscience, we notice Gheorghidiu's remark from the novel "Ultima noapte de dragoste, întâia noapte de război", defined with clarity: "A part from conscience, everything is bestiality" (C. Petrescu, 1979, p. 59). This new existential context is the consequence of compromising the idea towards the immediate and selfish interest of the contemporaneous who "eclipse any other preoccupations of the conscience" (C. Petrescu, 1979, p. 61). "Feeling deceived by the love of Ela, Gheorghidiu gives up on her and all "the past", impregnated with ideas" (M. G. Păun, 2014).

3. Conclusion

In his works, Camil Petrescu, immortalizes the Romanian society through the characters and their own system of values to which he refers. A human society is valuable when the men inside it have a system of values, based upon truth, love, moderation and harmony. In Camil Petrescu's works, "a large soul", haunted by ideas, appear heroes stigmatized and not understood by others, but the possessors of some ideals implemented by the writer, values which represented his existential belief. But, his poetry, hallucinatory, concrete in "Ciclul Morții" (the worried condition, present here will be found in the second part of the book "Ultima noapte de dragoste, întâia noapte de război"), abrupt and having a great concentration of the idea in "Transcedentalia", overcoming through the purity of the erotic game in "Un luminis pentru Kicsikém", it is full of "existential sense", reminding of G. Călinescu through the erotics: "willingly prosaic, full of the charm of the woman's jiggery-pokery, the mirror, the chaotic shelves" as Nicolae Manolescu observes in "Arca lui Noe".

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Chapter 10. Theory and practical of the paradoxist aesthetics

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On the paradoxism line, literary movement which founded nearly 30 years ago, professor at New Mexico University (USA) Florentin Smadandache accredited in 2004 a syncretic type of writing which he called "instantaneous photojuornal". Recently he published "Extenics. Instantaneous Photo-journal in Canton" (Oradea, CJCPCT, 2012). It is a book that proves a complex mode of making literature. As it is known, the dialogues of Plato met at first a literary function. Later, they became philosophical patterns. As they met syncretic literature and philosophy: it was philosophy with literary means. At Friedrich Nietzsche we meet a reverse syncretism: he performs literature with a philosophical instrument. Unlike Plato, who remained a philosopher, Friedrich Nietzsche is part of two histories: the history of literature and the history of philosophy. A specific syncretism is found at Jacques Derrida: as Plato, it makes philosophy with literary means, but he makes it certainly as philosophy. It extends the philosophy on the literature domain.

In "instantaneously photojuornal" are making a syncretic appointment the letters art and the photography. Although the image means sometimes as a thousand of words, it is instantly, it is perishable. The image does not have memory, it is pure present, shocking, direct. The image discourse is one without code. The photographic message, as shows Roland Barthes, has no code: no one teaches us how to read a photography. Language becomes art. Photography either is performed as art or is not, is simply art: photography does not allow recovery, remedy. It is illustrative for the rapidity of the time flow. Some photos are true meditation. Without using the words, their speech is hardly reflexive decipherable.

Instantly photojournal is a photo-narrative species in which the epic is combined with the instantaneous of the photography. It is a

way of life in literature and to make literature from living. This type of literary addressing is important paradoxist contribution to the arts syncretism.

For Smarandache the instantaneous photojournal is a way of life, is an existential formula. The Photojournal is part of life and in the same time is part of literature: he writes in the same time with the narrated events. What is extra, it is reflection, meditation, remembrance. "Extenics. Instantaneous Photojournal in Canton "(2012) relates in double register the intellectual travel of Professor Florentin Smarandache in China and a brief visit to Singapore.

Both events have intellectual support. The scientist Florentin Smarandache is invited by Research Institute of Extension Engineering Guangdong University of Technology, Guangzhou, China, for a period of three months in order to develop Extenics. Extenics is an advanced science that deals the solving contradictory problems in different fields. The extenics thinking is situated between "Rough Set", "Fuzzy Set" and "Neutrosophic Set" (important research of Florentin Smarandache). It was founded in 1983 by Cai Wen, honorary director of the Research Institute of Extension Engineering Guangdong University of Technology, Guangzhou. The discourse brings in the communicative instance elements of intellectual experience and emotional experience. Florentin Smarandache meets and collaborates on various levels with: Cai Wen, Li Weihua, Yang Chunyan, Zhiming Li, Zhen Su Quing and others. Among his Romanian collaborators are mentioned Professor Tudor Păroiu and exceptional student Victor Vlădăreanu.

Exceptional emotionally is his connection with his native Bălceşti (Romania). Have to be mentioned two conversations with his mother: "Mother on the phone: - See that you are alone in the world ... / - Forget it, I can handle it!", "Mother even at this age consider me a child! She is saying me at phone: Be good!". The Journal catches also a remember about the friends from Bălceşti: Vasile Oprea (Vaslică a lu' Tirina), Mărin Covrig (mate source) and Gheorghe Lupu (Bălceşti neighbor). Remembering the dance evenings having them as singers evokes a feeling: "What times! We were lads! "

The tours through Guangzhou and Singapore retain cultural aspects that are revealed by proved photos.

The paradoxist literature constitutes a 'neutrality': it contains what Florentin Smarandache called "neutral ideas" (F. Smarandache, "The Neutrosophic Research Method in Scientific and Humanistic Fields", in F. Smarandache, "Multispace and Multistructural", vol 4, 2010, p. 410). This "Neutrality" is situated between positive generic "A" in his revolutionary studies of "plus" about "Smarandache numbers" or "Smarandache non-Euclidean geometry" and negative generic "non-A" from revolutionary studies of "minus" as "Smarandache hypothesis of superluminal speeds" or most recent theory about "Unmatter and Unparticle" (2011).

The book is a delight also as Extenics approach, and in terms of aesthetic experiences. Written concise and focused, it is a model for how literature goes together with life. The style is agreeable and pleasant one. Globally: a wonderful book!

2. Professor Florentin Smarandache is the founder of aesthetic paradoxist movement, the first movement with pronounced logical-scientific foundations. However, paradoxism is among very few aesthetic directions imposed in the last 20 years. By his followers, the movement of paradoxist thought turn on lights on all continents.

Florentin Smarandache is not only the first and most important theorist of movement, but also one of those who successfully illustrate it. In paradoxism is enrolled also the recently his book, "Pura vida (instantly photojournal)" (Craiova, Sitech Publishing, 2012). The volume is paradoxist and innovative in several respects. Understanding that "no one has time", that "people do not read anymore" and that "they want everything already read, auto-commented, auto-solved", the author builds his work appealing to a complex communication codes. Mainly are the pictures: "pictures surface stretches almost half or more of the entire volume". The scriptural code ranks the second place. The scripting register of the book is made up of "short phrases and simple, without many words". Structuring principle is adapted to the world in which "the time passes quickly." Drafting and construction are instant. They correspond with speed, volume and signification impact of photography. The scripting writing tries to enter in the flash cadence. The author writes on the spot, "first-hand", "short ideas like flashes,

with economy of words". The writing is on moving: write in the truck, the bus, on the plane, in the museum, even "walking the streets among stalls". He is writing all the time, as his consort Lilia finds.

A welcoming trying, indeed successful, is to lay down according to photos rule: instantly, at once with the event.

The formal originality is doubled by the novelty of the content. The volume is a journal of existence. It covers 21 days (19.12.2010-09.01.2011). On its main dimension the book is existence. Deciphered in a higher plane, the Smarandache's existence can be symbolically compressed into an revealing equation: existence = scientific life plus aesthetics life, plus PURA VIDA. Florentin Smarandache is above all a scientist. His life has a scientific component, another of aesthetic and a third of "active rest" - the travel. "vida pura " or "pure vida", as it is explained us, "means pure life in Hispanic societies". The practice of "vida pure" is a form of recreation. Reinforcement of "Pura Vida" book is the journey in three of Central American countries: Nicaragua, Costa Rica and Panama, the stay in each country is for 7 days.

Although conceived as a way out of the main concerns (aesthetics and science), the trip turns in part a return to the two types of knowledge. Generally speaking, man has to meet in his existence, people, places and himself. Beyond these applied knowledge there is fundamental knowledge starting from them and giving them a new dimension. It is about a scientific knowledge and the aesthetic one. In the present case, tourist knowledge turns to fundamental knowledge. Nuclear postulates are: "visiting and learning" (p. 66), traveling and writing instantly.

Concerning the self traveler, it is considered "traveler to infinity" and search for unlimited horizons. The journey is not only a problem of intercultural experience and scenery, but better, more refined knowledge of self, a more precise location in the way of the world. Located in Costa Rica, the self traveler writes: "Tourists from Mexico, Colombia, Canada, USA, England and ... Romania. When I introduce myself that I am from Romania, Filander guide says that in 30-year in this job, he had no Romanian tourist! (...) He is asking me from where I know Spanish? I say it likes with Romanian, my native language. He looked at me surprised. He thought Romanian is … Slavic origin". Tourism means also remembrance, refresher. Visiting

a museum in Nicaragua turn thought back in the past: "Among the old weapons of the natives saw also ... slingshots! How we, children, play at Bălceşti, and shoot by them in crows, or we play the war between us". We shall say that you can go leave home to travel to yourself.

The journey brings knowledge elements pertaining to history, geography, demography, cultural traditions, zoology, botany. As passionate of book, the diarist does not miss the opportunity to get information about books and authors from visited countries. Memorably, in Panama among the 15 books of the poet and writer A.M. Franco, he identifies one with paradoxist title: "Stories and Antistories".

Self traveler is impregnated by knowledge. Also, he learns to see from the perspective of local people. A special experience with inductions in intellectual level is the presence exercise in places with different climates. In addition to cultural memories, with teaching background, from Panama is brought in the journal an apart event: snake bite mantaralla. Entering in the water in the beach Playa Vera Cruz, the diarist is bitten by the snake and diarist recorded: "So far in my life, I had been bitten by mosquitoes and wasps only. Here I am bitten also by exotic animals in tropical countries!".

Reviewed as practical aspect, the journal is an exceptional guide: regarding the routes, costs, places to see, knowledge to acquire.Overall, in paradoxism line, the book strikes through the formal novelty and content. It remains the idea of writing instantly and "without retouching" (p. 101) and the idea of "visiting and learning". Otherwise, reading is enjoyable, exciting and refreshing. It shows that while we are on the way we have to behave like travelers: travels to infinity.

3. Florentin Smarandache has accredited a paradoxist literary and syncretic genre: the instantly photojournal. It is a hypertextual literary discourse, journalistic with photographic elements, journalistic, cultural and scientific. Somehow, we deal with a diary accompanied by confirming, revealing photographs. The ideas movement is assured by fresh observations and paradoxical reflections that is surprising and profound. The mobility and attention to what is significant are the two characteristics of creative

spirit figure that is visible. In this framework is aligned typological also the recently instantaneously photojournal of Florentin Smarandache: "In Un-wild West" (Craiova, Sitech Publishing House, 2013). Journal records travels in the past "Wild West". Over the old image overlaps the new profile of modern West, cultivated, civilized, humanized: an "Un-wild West".

The travel reasons are diverse: trips in connection with which the decision is taken at the last moment, travel to conferences or participation in the awards ceremony. The point of departure and return is always at 2000 meters above sea level. When it is at home in the U.S.A., Florentin Smarandache is permanently at high. Moreover, wherever would be the exceptional teacher Smarandache he is at high, at altitude. His city is situated at 2000 meters, Gallup, is the world paradoxism center. It is the virtual place that daily runs 6000-8000 views for Smarandache.

The sections of the book are written in different registers. Indeed, fragments of the same sequence benefits of formulations in various registers. From poetic shades, lyrical, vibrant, to historical accounts, to the evocation of people, personalities and characters, to the melancholic notes and impressions to the debates of ideas and theories of marked novelty and difficulty. Writing keeps the beat of life. The covered area is that of American States: New Mexico, Colorado and Arizona.

The formula of instantaneous journal is one that falls in the border literature, together with memories and letters. What above all makes from Smarandache a writer with novelty pen are not surprising traveling impressions, live and of maximum realism. At this level it might say that the instantly journals are life proposals and routing and they can be relived, restored by anyone on their own. Not impressions through their thorough transcription denote the writer, but the vibrant notations reflections on events, happenings and walking of the world.

Smarandache is a disguised writer in a paradoxist reporter. He emerges meanings from the landscape and facts. Actually, Florentin Smarandache lives literary and paradoxist and expresses literary and paradoxist. He is concerned by novelty and the meaning of what has happened or is about to happen.

His starting motto is " everyday to carry on something new" (F. Smarandache, 2013, p. 117), and his analysis motto is "every evening doing my daily evaluation" (F. Smarandache, 2013, p. 79). Something new can be thought or felt. To see something new must travel. To think something new must to look to mechanisms of own thinking and to identify topics of interest, to conceive or to translate them in surprising reference systems.

To experience and expertise are the mind and the senses frames. A "scientific experiment" in this regard can be found in the two interventions at Caltech, at a physics conference. Attend to event because "these conferences open your horizons" (F. Smarandache, 2013, p. 33). Here are presented two "unconventional" topics: "Linking non-particle and non-matter" (with dr. Ervin Goldfain) and "Release of the quark in Cold Fusion" (with Victor Christiano).

To mental adventures corresponds adventure of sense. Memorable is experiencing of fear: "Let's have a portion of fear" (F. Smarandache, 2013, p.59). Trips and travels that seem to his wife Mrs. Lilia as endless are thoroughly intellectual grounded: " always you have something to see" (F. Smarandache, 2013, p. 82). On the other hand, "the trips helps you get out of yourself, to find your harmony and peace" (F. Smarandache, 2013, p. 72). An absolutely fascinating endeavor is found in trips and travels: "It's like I should traveler ... in infinity. (...) Traveler like the wind and the thought. Traveler forever "(F. Smarandache, 2013, p. 83).

The third section of the volume includes Smarandache's successful participation at the books contest of New Mexico state . At the end of 2012 for the consecutive second time, Professor Smarandache from University of New Mexico, was awarded by the New Mexico and Arizona states for the category of science and mathematics books for 2012, for the book written with W.B. Vasantha Kandasamy, professor of the Institute of Technology in Chennai, India. The book for which they were awarded is "DSm Super Vector Space of Refined Labels", published in 2011 by Zip Publisher from Columbus Ohio.

As style and content the instantaneous photojournal "In the Un-wild West" is remarkable. It is a pleasant and instructive reading. It remains true the postulate of photojournal "Pure Vida" (2012): "Visiting and learning". A great scientist teaches others and with

humbleness learns from the world in which he lives. Thus he gives a lesson of science and composition that makes him exceptional.

4. If we admit that there is not anybody who at least once in his life has not told a joke, we can accept the inference of universal feature of the joke. Incidentally, the word "banc" (in Romanian language is assimilated as joke) of German origin (bank) is found in many international languages. It is a federation of meanings which includes the meaning of joke, anecdote, humanistic story. The joke essence of the “banc” makes visible within it two thinking: a thinking in order of real (R) and a dedicated thinking with joke character in relation to the order of the real of G (R). We are dealing with two levels of thinking, which shows a) double thinking of the joke and b) its intelligence. Also, we deal with two contexts: a general context of real and a specific context of the joke situation called situation of joke. The context of the real there is always and for all. The situation of joke is a contextual configuration, private which allows telling and living of the joke as a humorous event. The Joke is a short humorous writing in prose or in verse. As a way of writing can rely on relate, dialogue, narration. Generally, it is transmitted orally and has a flash joke. It has instantly and effectively character. It is a powerful social and relational lubricant. At the extreme, the bank is a form of life. As reasoning, is a striking feature; not rarely it relies on the effect of paradox induced paronymic, misunderstanding, sophistry, paralogism.

The joke has a shocking effect. Within it, both language and thought are at a high level of perfection. First of all, the joke is a clever construction. It is not for lazy minds, for languid spirits, for the viscous minds and anesthetized brains. The composition called joke is a construct with immediate effect. The place of the joke is "everywhere": where has access the conversational, in conference, in the applied discussion, in conversations, in negotiations. Sure, the jokes have no place in scientific treatises. Without having the immanence in conversational, the joke is an element in conversational discoursivity. Man is a social being. It was developed and lives in a social environment.

Experience of the joke is one specific and intelligent not only because it requires a double thought, but rather, because the two thoughts are brought convergent in a function.

The joke is an inference-specific function - BF – in relation with overall variable of reality, R. Mathematical representation of the joke is BF (R).

Retaining the thought of representation, the specific inference, ability to be seen as a function and the joke intelligence emerges as natural concern of great mathematician of the world, like Professor Florentin Smarandache to publish volumes of jokes. The second book of the jokes of famous mathematician and literary, entitled "Who laughs at last is slower in mind" (Oradea, Ed Duran's, 2013), is an exceptional one and enjoy a huge success on Internet. It is subtitled "Humorous Folklore on internet (II)". With modesty, professor Florentin Smarandache, as authorial instance, is limited to consider only that collected, selected and processed the jokes.

Man of the new, exceptional Florentin Smarandache brings four major improvements of the joke. First, he creates jokes. Then mathematical intelligence impregnates also the joke by an intelligible and sensible organization. Third, on the sensitive component is grafted a literary quality. This aesthetic valence makes from joke a textuality- hipertextuality paradoxist specific. Fourth, Florentin Smarandache accredits first graphically diagrammatically joke: accredits first hypertextual joke. When we want thoroughly to explain an inference, we put it in a diagram, in a geometrical figure. Florentin Smarandache patents the hypertextual joke. He brings in the same frame of mind both the discovery of the idea context and justification of the joke context. The intellective essence of the joke is an idea. Its aesthetic key is in the expression and humor. An paradoxist axiom formulated by Mircea Monu in a dialogue on chat with remarkable writer and literary critic Jeanet Nică and Florentin Smarandache tells that "a paradoxist is never sad" (Smarandache, F. , (2011), The Sixth International Anthology on paradoxism. American Research Press, 2011, p. 55).

The joke is paradoxist not only as intelligence, but also as paradoxist attitude of life. Paradoxist writer is smart, instantly and with a sense of humor. The joke by the fulminate intelligence

through instantaneity of the idea and through the immanent humor fits it. So we can say that the joke is a paradoxist literary genre.

Resuming the idea, a hypertextual joke we meet on page 215 of the book in question. Here, according to an elaborate scheme is present us the opportunity to solve a problem and final solutions: "Make sure you do not see!", "Can you blame someone else?" "Cover it". In parallel, textual is shown: "The saddest place on earth is the working place".

The anthologized jokes have a broad theme: blonde, brunette, Bulă, John and Mary, Little Red Riding Hood, Snow White, mother in law, wife, husband, etc.

Poetics of the paradoxist joke is: "Because God fails to track even everything, He created old ladies, banks and jokes..

About brunettes: "A brunette goes to her mother and says:"– Mom I am pregnant! / - Whaaat ??!! Where were your head? / - On the pillow"(p. 106).

About Women "- What women do you prefer: those who speak more or the other? / - What other?! "(p. 104).

About mother in-law: "My mother in-law does not come often us. Than twice a year. But then -she is staying about six months"(p. 141).

About wives: "The favorite animals of the wives: nutria in closet, jaguar from the garage, the stallion from the hotel and the ox stallion who pays" (p. 186). The Smarandache's paradoxist book is fast, fulminate, exceptional: a refreshing and instructive reading.

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Chapter 11. Psychology of the archetype symbol in orthodox church picture and architecture

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As a science, the psychology shown a permanent interest in finding out the way the symbols appeared in human's life, the way they have been handed down, the influence they exercised upon the man's path from birth to death.

The primitive man considered the surrounding reality as sacred. Unable to explain the natural phenomena that frequently generated intense psychical feelings inside him, the primitive human being believed they were determined by gods. The psychical contents of the primitive man soul did not disappear without trace, but they remained somewhere inside it. From there, they found their way out and appear in the psychical feelings of the modern man, no matter how rational he was.

The human being always attempts to discover the immediate reality, he feels the mystery of nature and wants to reveal it.

The symbol is a way of knowledge, as Paul Ricoeur said "the symbol makes us think"[6], and even if it doesn't lead us finding the Great Truths, it certainly helps us to understand the depth of the human soul, to know the human determination and, finally, to find a better harmonization with the Universe.

Symbol and Hermeneutics

We have not the intention here to find a definition of the symbol, because this task is *a priori* meant to failure. A symbol cannot be covered by a definition, the words are not able to express its whole value and this is because to comment upon a single symbol is to fill several shelves in a library[7].

[6] Cocagnac, Maurice. 1996. *Simbolurile biblice - Lexic teologic*. Bucureşti: Ed. Humanitas.
[7] Călin, R.A. 2014. *Simboluri arhetipale şi psihologia lor în ortodoxismul*

Hermeneutics is, in a large meaning, the science dealing with the interpretation of symbols.

The perception of the symbol is firstly a personal matter, not only because this perception changes according to each person, but also because it comes out from his entire personality mould from the biological, physiological and psychological inheritance of a multi-millenary humanity, which, in its turn, has been influenced by the cultural and social differences specific to their development surroundings and, to all these, the results of an unique experience must be added.

The symbol has this exceptional ability to synthesize in a telling manner both the influence of the unconscious and conscious minds as well as the influence of the instinctive and spiritual forces that fight against each other or, on a contrary, harmoniously live inside each human being.

As Jung said, the symbol does not restrain, does not explain. It just sends us towards a meaning that is still "beyond", a subtle, imperceptible meaning that no word nor human being attempt in explaining it in a satisfactory manner has succeeded[8].

The symbol reveals a plan of the consciousness different from the plan revealed by the rational evidence; it represents "the code", the cipher of a mystery, the only way to express something that cannot be expressed by other means.

This capability results from the two fundamental qualities of the symbols – that distinguish them from fabulations – and these are: constancy and relativity.

"Through symbols a whole world talks to us"[9], says C.G. Jung. The more it is archaic and profound, the more the symbol speaks to more people, becoming more universal.

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românesc, în volumul Conferinţei Naţionale „Educaţie şi Spiritualitate", Ediţia a II-a, organizată de D.P.P.D. din cadrul Universităţii din Craiova în colaborare cu Facultatea de Teologie Ortodoxă, 07-08.06.2014, Editura Mitropolia Olteniei, Craiova, pp. 120-124

[8] Jung, Carl-Gustav. 1996. *Psihologie şi alchimie*. Vol. I, II. Bucureşti: Ed. Teora

[9] Jung 1996

Pierre Emmanuel says: "To analyze a symbol by the means of the intellect is like taking off the onion skin one by one to seek for the onion heart"[10].

"That symbol only is alive that, for the spectator, represents the supreme expression of what was only perceived as a *presentiment* and was not recognized. In this case only it can incite the unconscious mind to *participate*."[11].

The symbol remains connected to the history; it does not suppress the reality, it does not cancel the sign; it only adds a new dimension to it: the relief, *the verticality*. The symbol establishes extra-rational and imaginative relationship between facts, objects, signs, as well as between the different plans of the existence and therefore between the cosmic, human, divine, sacred worlds.

The symbol considered as " a transcendental category of the *eminence*, of the supra-terrestrial, of the infinite, reveals itself to the man as a whole, as it speaks not only to the mind but to the soul"[12]. To perceive a symbol excludes the attitude of a simple spectator, it necessarily requests the participation of an actor.

To perceive a symbol, *the symbolical epiphany*, places us into a certain spiritual universe. This is because we must not detach the symbols from their *existential framework.*

The symbol shows the world as it is perceived, felt and lived by the subject, but not relying on his critical reason and at his conscious level, but according to his affective and representative psychism and especially at his unconscious level.

The symbol brings an extremely efficient contribution to the development of the personality because it has, as C. G. Jung observes, "beyond the formal expression, a luminous expressivity, in other words, a practical effectiveness of values and feelings". It facilitates the alternative and opposite transitions between the conscience levels, between the known and the unknown, the evidence and the latency, the ego and the super-ego[13].

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[10] Emmanuel, Pierre. 1960. *Etudes carmeliaines, Polarite du symbole*. Paris
[11] Jung, Carl-Gustav. 1997. *Tipuri psihologice.* Bucureşti: Ed. Humanitas
[12] Eliade, Mircea. 1992. *Istoria credinţelor şi ideilor religioase.* Vol. I, II, III. Bucureşti: Ed. Ştiinţifică
[13] Jung 1997

In Jean Borella's acception, "the symbolic apparatus was formed by the similar relationship that unifies the significant, the sense and the particular referent – what we know as "the semantic triangle" – under the jurisdiction of the fourth element defined as the metaphysical (or transcendental) referent[14].

A special feature of the symbol is the *mystery* hidden inside it and that it never reveals completely. The symbol, as we just shown, does not name things directly, but suggests them, surrounds them by a rotary motion in closer and closer turns around the center where the mystery hides .Dan Stanca says accordingly: "for the symbol to remain a symbol, in needs to keep the proper distance between the visible reality and the invisible reality which one it estimates"[15].

Vasile Lovinescu said: "the symbols have a self-contained value, regardless the understanding capacity of those people who expose it", so that "according to its sacred aspect", the symbolism exists independently of the man because it is "of non-human origin and its principle has the source in something higher and beyond humanity"[16].

The archetype and its psychology

The psychism was approached theoretically in several different ways and some of these are Gordon Allport's "strata theories". Among these, the best known is Lewin's theory that approached psychism as "a multi-sheets background" of psychical aspects[17].

Freud was the deserving author who discovered the unconscious mind and recognized it to be the motor of the entire psychical life, the source of the required energies for the good running of the psychical apparatus.

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[14] Borella, Jean. 1995. *Criza simbolismului religios*. Iaşi: Ed. Institutului European

[15] Stanca, Dan. 1995. *Simbol sau vedenie*. Bucureşti: Ed. Rozmarin

[16] Lovinescu, Vasile. 1996. Al patrulea hagealâc. Bucureşti: Ed. Rozmarin

[17] Allport, Gordon. 1991. *Structura şi dezvoltarea personalităţii.* Bucureşti: Ed. Didactică şi Pedagogică

Freud was the deserving author who discovered the unconscious mind and recognized it to be the motor of the entire psychical life, the source of the required energies for the good running of the psychical apparatus.

Jung will succeed to throw a light on the research of the unconscious mind, his valuable contribution is "to come out of the subjective field by trying to demonstrate the existence of an ancient wisdom and to find the way to reach it"[18].

The Romanian psychologist P. Popescu-Neveanu gives the definition of the *collective unconscious mind* as "the profound layer of the unconscious mind which has a trans-individual content corresponding to the general human scheme and to the cultural models"(13).

The *archetypes* lie at the basis of the unconscious mind. They are ancient images taking the form of primitive models, of symbolic shapes and inborn schemes that belong to the common treasure of humanity.

More recent (anthropological and ethnographical) studies put forward the theory of the behavior pattern, the archetype receiving the meaning of the specific feature of a culture. The perenniality and the transmission of this feature is achieved by social and cultural means. This term is took-over from Saint Augustin: "the archetypal images can be found in each person of all times and everywhere, along with the personal memories"[19].

Unlike Freud, Jung takes the history into account: "the archetypes, the structures of the collective unconscious mind are filled with history"[20].

The archetype is meant to order and to synthesize all the physical feelings, both the inner and external experiences, according to an already existing image and therefore, by making the connection

[18] Pleşu, Andrei. 1994. *Proba viselor. Carl Gustav Jung şi tradiţia oneirocritică*, în *Limba păsărilor*. Bucureşti: Ed. Humanitas

[19] Neveanu, Popescu-Paul (coord.). 1978. *Dicţionar de psihologie*. Bucureşti: Ed. Albatros

[20] Sillamy, Norbert (coord.). 1996. Dicţionar de psihologie. Bucureşti: Ed. Univers Enciclopedic

between all these elements, certain psychical energies become available to be used later on.

Most times, the way that the archetype chooses to express itself, to get into the conscience is the symbolic one and so, with the help of symbols, the unconscious mind succeeds in imposing itself to the conscious mind. The symbol always refers to something unknown, it represents the unconscious mind, it is full of multiple significations which come from the individual appreciation of a common fund of mankind. Therefore, a symbol contains a large variety of significations due precisely to the specific psychic of each person; they converge towards the same common point which is precisely the determinant of a symbol: the archetype.

The archetypes are defined by Jung as "patterns of behavior". The images are characterized by a dynamics that cannot be assigned to the individual. They are not given still structures, but dynamic psychical realities, having an intense emotional content. There is a direct connection between these psychical structures and the patterns of behavior which show their presence in all imaginative productions of the human being: myths, stories, dreams. The archetypes could be discovered "by observing that myths and stories from the universal literature contain well defined themes which reappear at all times and everywhere"[21].

In Jung's vision, the psychical core that rules the psychical development and the social adaptation of each person was named by the Swiss psychologist *Ego (Self).* Along with the Ego(Self), Jung postulated a number of archetype components having specific contribution in the psychical development and the social adaptation of each one of us. These are *Ego, person, shadow, anima and animus.*

But there is a number of ideas and symbolic images that have a larger frequency in different mythologies, in literature or in psychological phenomena. There are prototype-characters, as for example *the wise old man, the magician, the teacher, the elf, the satyr,* as well as the Jung's components of the human psychic (*anima, shadow, person*). Jung also mentions about the so-called archetypes of transformation, represented by typical situations,

[21] Eliade, Mircea. 1995. *Sacrul şi profanul*. Bucureşti: Ed. Humanitas

places and modes which symbolize a transition usually from the state of being stiffed in a blind-path to illumination"[22].

Giuseppe Tucci thinks that the symbol is a magical access way towards an "inconstant universe of forces which can be found outside and inside" the individual. With the help of the symbol "we can set in motion infinite resources found inside the unconscious mind, unexpressed fears, passions, faiths, primordial impulses."[23].

The question we search an answer for is that if it is possible to assert for certain that the archetypes can also be found at the origin of biblical, ecclesiastical symbols, in other words if they produce evident effects in the high spiritual-human level too.

Therefore, we bring forward the impact exerted on the psychic, at the unconscious level, by series of archetype symbols, such as the celestial symbols, *Moon and Water*, *Earth and Vegetation*, *Space and Time.*

The Sky is one of the most important celestial symbols; the dictionary of symbols coordinated by Jean Chevalier and Alain Gheerbrant defines it as the "quasi-universal symbol representing the faith in a divine celestial *Being*, creator of the universe and warrant for the fecundity of the earth, endowed with infinite wisdom and prevision capacity, watching over abiding the laws that these Beings established on earth"[24].

One of the most important parts is held by the ascensional symbols: "the ascensional man is the symbol of soaring skywards which represents the positive response of man to his spiritual vocation and a bound towards holiness rather than a state of perfection"… This ascension is a progressive one due to the dependence of the inner development and as far as the spirit succeeds

[22] Verlag, Walter. *Die Bedentung das Vaters fur das schicksaal des Eunzelen*, vezi Jung, Carl-Gustav. 1994. *În lumea arhetipurilor*. Bucureşti: Ed. Jurnalul Literar

[23] Jung, Carl-Gustav. 1994. *În lumea arhetipurilor*. Bucureşti: Ed. Jurnalul Literar

[24] Tucci, Giuseppe. 1995. *Teoria şi practica mandalei*. Bucureşti: Editura Humanitas

in surpassing the human immanence of the world and getting into the highest cosmic levels[25].

The Circle gives shape to the celestial vault which once more certifies its perfection. It is the symbol of the divinity dedicated to the creation, divinity which generates, governs and makes order.

From a symbol of the Divinity and perfection having the center everywhere, to a circular movement which, in association with the Square, symbolizes the change, the transcendence, and to the close circuit proper to it, the Circle is a symbol of protection as it covers and protects, it maintains the balance of the relationship between the soul and the body, being considered, as Jung said: "an archetype image of the totality of psychic, symbol of the ego"[26].

To sink into *Water* is a necessary fact thanks to the purifying properties of water as a divine element. This ancestral symbolism of Water was taken over and enriched by the christening baptism, where we are dealing with the soul healing, which is purified by sin purging. Water is the symbol of the unconscious energies, of the unexpected powers of the soul, of the secret unknown motivations.

The Earth is the foundation of all evident things, of vegetation, of water and even of man, joining all together in one aggregate of great cohesion. The Earth receives the quality of Motherhood (the Primordial Mother, Mother Earth) owing to its never-ending fertile capacity, to procreate living entities required by the Earth.

Unlike the Sky, symbolized by the circular form, the Earth, steady long-lasting support of any creation, has the Square as a symbol. Whether the Sky appeals to the idea of movement, the Square relies on the static principle, it means stopping, stagnation, but not as the frozen water. It is rather a steadiness into perfection.

An element of connection between the circle, the square and the centre, *the Cross* symbolizes the earth along with its intermediary, dynamic, subtle elements. First of all it is a symbol of orientation thanks to its arms showing the directions.

The Sacred Space – the place where the divinity revealed itself directly and succeeded by its activity to acknowledge this space and by this acknowledgement the space is transfigured, new significant

[25] Chavalier & Gheerbrant (coord.). 1994
[26] Jung 1994

possibilities are created for it. Once discovered, this sacred space has to be arranged, but this action of construction of the sacred space is not a creation work, but man endlessly imitates an archetype symbol, which confers a symbolic character to the sacred place: the whole universe is mirrored in the human construction.

The sacred space is a life centre, the existence of any entity breaks out from this centre, and the asserts itself.. According to Mircea Eliade, three stages represent the ways the Primitive Man perceives the Centre. First of all, the world exists and it has a centre – the matrix: the sacred Mountain, the place where all principles are meeting, the place where the sky and the earth become one.

Then, any castle, palace, temple, worship sanctuary, sacred town or sovereign residence is considered as a sacred Mountain and consequently it becomes Centre. Moreover, these sacred spaces, due to the central virtues they have, present themselves as to be the place *Axis mundi* goes through and therefore they acknowledge themselves as the place where Sky, Earth and Inferno meet and communicate to each other.

To reach the centre, man has to fight, even to himself, to remove the obstacles across his way, for the way to the centre is an initiating one and the who tries and succeeds shall reach perfection, immortality.

This is where the rich significance of the Labyrinth comes from; it has the task of protecting the centre which comprises the absolute reality, the principles of the power, of holiness, of immortality, for these are not accessible to anyone.

Jean Borella demonstrates that the sacred does not exist for us but under the form of symbols and through sacred symbols man can reach Transcendence, the one "that appears and presents itself precisely in symbols"[27].

From all the sacred symbols of Christianity the symbol of Jesus Christ is the most important, it is the king-symbol. The symbol of the wheat (the crop), of the life gift, is in close connection to it; Adam, a lame copy of the divinity, and Eve, the sensitivity of the human being. The main symbol of the Christian religion, the Cross, along with the ritual act of purification represented by the Baptism;

[27] Borella 1995

the Holy Trinity symbolizes God in three entities: the Sky, transcendence, force, holiness; the Heaven (Paradise) versus Inferno (Hell); the sacred Icon, divine image painted or sculpted; the rosary (beads); the candle symbol light; the incense.

The sacred symbol is eternally present inside man's psychic and spirit, it is the way of communication between man and divinity and in the same time it is the wish and the hope of the lost divine.

Fundamental archetypes in the Romanian orthodoxism. Exploration research

We will try here to penetrate more deeply into the significances received by the symbol, not so much inside the soul of the competent man who, as we just seen, does not perceive it as a whole but mostly scientifically, but at the simple man's level who has his soul open to the influences of the symbol especially of unconscious nature[28].

But where the human soul is more pervious, more responsive, to the symbol action? In what conditions the soul opens and the archetype symbol can exert its influence in full manner? It is beyond doubt that this is about the church, the high spiritual framework where all ordinary concerns that man worries about every day are abandoned and man's spirit opens towards the Transcendence for the Transcendence.

We will try to find some of the most important archetype symbols previously mentioned in church, in its architecture and painting and we will try to understand how they are seeded and germinate inside the believer's soul.

In order to make our exploring approach possible, some interviews have been undertaken on 250 persons who frequently used to go to church, at least on weekly service, and they were asked to draw up a list containing those elements (objects, graphic representations, pictures, architectural forms that have the strongest emotional impact upon their own persons when they are inside the church. The elements we have chosen were compared with one another, the redundant ones have been eliminated, those elements

[28] Călin, R.A. 2014.

have been kept only that had a great frequency. The resulted list was subsequently submitted to a debate and consequently the elements with a relevant appearance have been retained only. These elements, their afferent symbols, the way they are experienced at the psychic level, shall represent the object of the following analysis.

As a whole, from a continental and trans-continental point of view, the Christian spirituality presents a few different branches. In fact, it is not about a Christian spirituality in general, but sooner about a Catholic spirituality, an Evangelical (Protestant) and an Orthodox one. The most profound differences between these three spiritualities consist more in style than in idea. The dogmatic differences, which are obvious and well-known, appeared only as an accidental allegation, or sometimes as symptoms which strengthen and ratify the differences of style.

The Christian spiritualities are, with no doubt, firstly and in their deepest intentions, orientated towards the *transcendence*.

The existence of a possible relationship between the transcendence and the real world has always been presumed in a latent metaphysics in the church architecture. The Byzantine man, the Roman man and the gothic man perceive each one of them another image about this relationship. Concerning the relationship between the transcendence and the real world the Byzantine man has the vision or the feeling that the transcendence comes downwards from above so that it can be seen. The Gothic man has the vision that he, himself, goes upwards from downhere to the transcendence. The Roman man is rather ridden by the feeling that he is situated at the edge of the transcendence and consequently he has to put himself in the transcendence's service, somehow horizontally and in parallel with it. The Byzantine cathedrals, the Roman basilica and the Gothic domes are the architectural representations of these metaphysics so differently perceived according to times and places.

Before approaching the *descending transcendence*, we shall notice that the three architectural styles do not match exactly to the three Christian spiritualities. The Byzantine style obviously correspond the best to the orthodox spirituality.

The Roman basilica does not express directly a transcendence, but the idea of a religious service dedicated to a transcendence which is not here but which can be determined to show up as a miracle by

the force of the magic-ritual act of the priest (minister) in front of the altar.

The Gothic cathedral, with the frantic verticality lost in the infinite, means first of all a spiritual buoyancy upwards, life transformation according to the transcendence way, a dynamic change by human effort of the reality. The Gothic man has the feeling that he is able to take part to the transcendence upwards from down here.

The Orthodox church is neither horizontally placed on the ground surface nor perpendicularly erected towards the sky, it floats somehow by itself like a separated world, limited by its own vaults only. It hangs in space, from up there downwards, attached to the sky by an invisible thread. Horizontal or vertical in their expression of settlement or ascension, they are annihilated by vaults and arches. The entire universe of a church represents a self-sufficient world that does not rely on anything, that does not rise towards anything, but simply shows itself, reveals itself. As a matter of fact, the thought, more experienced than imagined, that took shape in this manner of building, includes the ides that the transcendent comes down to let us touch it, to become tangible, that a revelation downwards is possible, that the grace takes shape from Heaven, from the high-above and becomes sensitive. The church walls have no other mission than to enclose and preserve inside them a revealed sky.

The Light

The transcendence, which comes down to reveal to us, to materialize, is a metaphysical thought that we can also find in the role that *light* has in the Byzantine architecture as compared with the Gothic one. When stepping inside a Byzantine church the most impressive, spectacular thing, in the obscurity of the closed space, are the light streaks that flash through the narrow windows cut at the dome's lowest part, light streaks which almost can be cut with a sword. It is here an almost non-terrestrial light which invades the holy space downwards, a light that is more material than the ordinary daylight. It is indeed this materially intensified light a symbolic example of the transcendence which becomes visible? The supreme mystery of the cosmos is light.

The Temple

The eschatological ship, the nave (from *navis* = ship), dominated by the spherical shape of the dome, represents the synthesis between the circle and the square union, measure and cipher of the Sky (Heaven) and the Empire (Realm). "The Sanctuary, says Saint Maximus, lightens and rules the nave, this becoming the visible expression of the sanctuary. Such a relationship restores the order… re-establishes that was in Paradise and that shall be in Empire (Realm)."

The square or the cube represents immobility, the accomplished plan stability; inside it the circular dynamism of services and rituals is taking place. The development of the liturgical space is made in vertical plan; it is the direction followed by the prayer symbolized by the incense smoke raising, perfume of the sun and of the light, scent of *Pneuma*; there are also the raised hands of the priest, the gesture during the epiclesia and the holy gifts raising. As well, the march walking (procession, sacred dance at the beginning) around the temple or around the altar signifies the turning round the cosmic centre that connects the earth to the sky and imitates the circular movement of the stars.

The shape and the transcendent content of the orthodox church architecture is emphasized by the fact that here everything is ordered around a central axis crowned by the greatness of the dome and it is the expression of a more esoteric beauty, that comes from a mysterious profoundness and from an infinite sky high; this beauty comes over the man and brings him a transcendent peace.

The cross on the top of the dome and the dome itself put the space in order. Through its curve lines the dome represents the descending movement of the divine love; the dome spherical shape brings all the people together, unifies them in one entity, in a single body. Under the dome we feel ourselves protected, saved from the Pascalian anxiety of infinite spaces; as well, the cross: if we extend infinitely the arms of its beautiful geometric form, it will embrace all the organized space, witness of the real infinite.

The Orientation

The central square of the temple is called *nave*, Noah's Ark representing the prophetic appearance of the Church. A temple is a ship launched in space Eastward. This fact shows that any prayer, if

properly orientated, means waiting and therefore its final wish is of escatological nature. When stepping inside, the light meets us, we walk on the salvation way leading us towards the citadel of the saints and towards the land of the living where Sun is always shining and never set down.

The Iconostasis and the Doors

Well orientated and ordered, the Church is separated according to Moses' tabernacle and to Solomon's Temple, into three parts: the Altar at East, the Pronaos at West and the nave, the central part, in between the first two parts. The Altar corresponds to the Saint of the Saints, God's house. The One Who is hallowed by God lives here and sends from here His brightness. Representation of the Holy Empire, the altar is separated from the nave where the believers are standing by a partition wall called *iconostasis*. This is the former balustrade surrounding the sanctuary and filled with sacred icons during the victory over the iconoclasm. This wall has three doors in it. The door in the middle is double, formed of two swinging doors and this is why it is called the holy doors or the imperial doors. On each side there is a smaller door called the Northern one and the Southern one, the servants passing through these doors,

The Imperial door has at the right side the icon of Jesus Christ and at the left side the icon of the Holy Mother of God – *Theotokos*. Just on top of it there is the icon of Eucharist. The second register is centered around the *Deisis*, the third combines the icons representing the liturgical days, the fourth represents the prophets and at last, the patriarchs register.

The climbing on stairs

We go up slowly on the church porch stairs, emphasizing the ascensional movement that leads us to the pronaos, once the place where the penitents were kept, place of the funeral services and refectory also. Only prepared by this gradual initiation characterized by an admirable progressive transition we can step in the temple itself. Here, the perspective opening in front of us revives and accomplishes the climbing; it is the way leading to the Holy Mountain summit.

Consequently, the church can be observed from two perspectives: the Church – as building and the Church – as spiritual christic reality, a human divine institution founded by Jesus Christ.

The Church as building (altar, nave, pronaos) is the continuer of the Temple from the Old Testament which, at its turn, is the continuer of the tent, place of retreat and spiritual peace.

The Icon and the Liturgy

The architectural forms of a temple, frescos, icons, cult objects are not simply put one next to another like the objects in a museum, but just like the organs of a body, they live the same sacred life, they are *integrated to the liturgical mystery*. This is the essence: an icon can never be understood out from this integration. In believers' houses, the icon is placed high on the wall, in the most dominant place of the room; the eyes are guided by the icon towards the sky, towards God and towards the only necessary thing. The suppliant contemplation passes through the icon and dwells only on the living content that it expresses.

Certainly, the icon has not a reality of its own; the icon itself is not else but a wooden board; it takes all its theophanic value due to its participation at that something else with the help of the resemblance, as it is not able to lock anything inside it, but it becomes similar to a radiant point.

An art creation is made to be seen; it charms the soul; touching and admirable in its perfection, it has not a liturgical function or purpose. But the sacred art of the icon transcends the emotional plan which expresses itself through the sensitivity. A certain intentional hieratic sobriety and the ascetical denudation of the structure oppose the icon against the delicate and comforting attitude, against any ornaments or artistic specific pleasures. By this liturgical function, the icon breaks the aesthetic triangle and its immanence; it gives birth not to the emotion but to the mystic sense, that *mysterium tremendum* before the fourth principle arrives, compared to the triangle: the Transcendent, which presence is attested by the icon. By its symbolic value, the icon exceeds the art but also explains it. The icon achieves a meeting in prayer, without confining this communion inside the icon as a material object, but through and with the icon as a vehicle of the presence.

The icon, material point of the world, opens a door. The transcendent springs out and the successive waves of its presence pass beyond any border, filling the universe.

In association with the icon, we can find several *iconographic themes*, all having a symbolic value, and their decoded messages at the psychic level is revealed by Paul Evdochimov[29].

Icon of the Holy Trinity

The dogma says: Three persons (Hypostasis) and one single nature or essence (in Greek: ousias). Three consubstantial persons are the basis of the unity and the absolute diversity. "One single God, because there is one single Father"; according to this patristic saying, is an eternal love gesture, Father – Source acknowledges the Persons of the Son and the Holy Spirit and entrusts them everything existing in this world.

Icon of the Holy Mother of God

Whether the Holy Spirit is the embodiment of the divine holiness, the Virgin is the representation of the body integrity and chastity, the human holiness. The maidenlike structure of her body, her simple presence as "the Immaculate one", are just unbearable for the demoniac force. She is the new Eve-Life who saves and protects any being and who appears under the representation of the Church as the protective mother.

Icon of Jesus Birth

In West, under the Franciscan influence, the Christmas is represented in a more picturesque manner in the image of the manger stable. The faith was emotionally moved and dwell on the human side of the Sacrament (the Holy Communion) : baby Jesus, His mother Mary and Joseph the carpenter; it is the intimate holiday of the "Sacred Family", God – Man more than Man – God.

Icon of the Baptism of Jesus (Epiphany)

"By the Birth, says Saint Geronimus, the Son of God comes into this world in a mysterious way; by His Baptism, He shows Himself in an obvious manner". The same opinion also belongs to Saint John Chrisostomous: "The Epiphany is not the Birth holiday, but the Baptism one. Before, He was not known by the people; through the Baptism, He shows Himself to everybody"[30].

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[29] Evdochimov, Paul. 1993. *Arta icoanei - o teologie a frumuseţii*. Bucureşti: Ed. Meridiane

[30] Evdochimov 1993

The primitive catechumen points to a part of the baptism mystery, which was completely forgotten along the history: by plunging, the baptism reproduces the entire road to salvation (Redemption): the baptized person covers this road following Lord. The baptism mystery is therefore a very real descent with Jesus Christ in death, representing in the same time a descent to Hell (Inferno). Saint John Christotomous says clearly: "To plunge and to come out of water afterwards symbolize the descent to hell and the salvation from this realm". To receive the baptism is not only to die and to resurrect together with Jesus, but also to come down to hell and to escape from there following Jesus[31].

Icon of Crucifixion

"The crucified Lamb before world creation" comes into history to be crucified in the time of Pontius Pilat ion Jerusalem. The One, without stain and shadow comes into the world poisoned by sin. The hostility, the onthological hate of the Perverted one towards the Saint, Immaculate, Innocent one gets such an intensity that the Cross becomes obvious, inexorable: "The Son of man is given into the hands of the sinners" (Matthew XXVI 45) and, in the same time, into the hands of "the Master of this world".

The objective and the universal basis of the Salvation is applied to the entire human race; but the Redemption is accomplished in an effective manner, it is assumed in a personal, nominal way, by the free option of each one of us; this is the big drama of God Himself. "God can do everything except to constrain man to love Him", says the famous adage of the Fathers of Church.

But Christ offers His death to the Father and therefore in Christ the one who dies is Death itself: "By death the death is crushed". Since then, n0 man dies alone; Christ dies with him, to resurrect together with Him.

Conclusions and opening to discussion

This theoretical and explorative approach of the way the symbols that we see and perceive, consciously or unconsciously, influence our attitudes and behavior, aimed to facilitate the

[31] Evdochimov 1993

understanding of some mechanisms of reception and assimilation of symbols.

Present everywhere in our life, the symbol exercises its influence upon us. This is complete and beneficent at the highest degree inside the Church, where all frequencies are open. It is not possible that, when leaving the Church, at the end of the religious service, that we do not feel inside of all our body that uplifting good state, that we do not feel released from the problems of our daily life.

The symbols found in the Orthodox church are based on archetypes and thus the effects upon the spiritual plan are amplified.

The religion, the spirit and the world are profoundly inter-penetrated, each one of us lives in a world of symbols in the same measure in which a world of symbols lives inside us.

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